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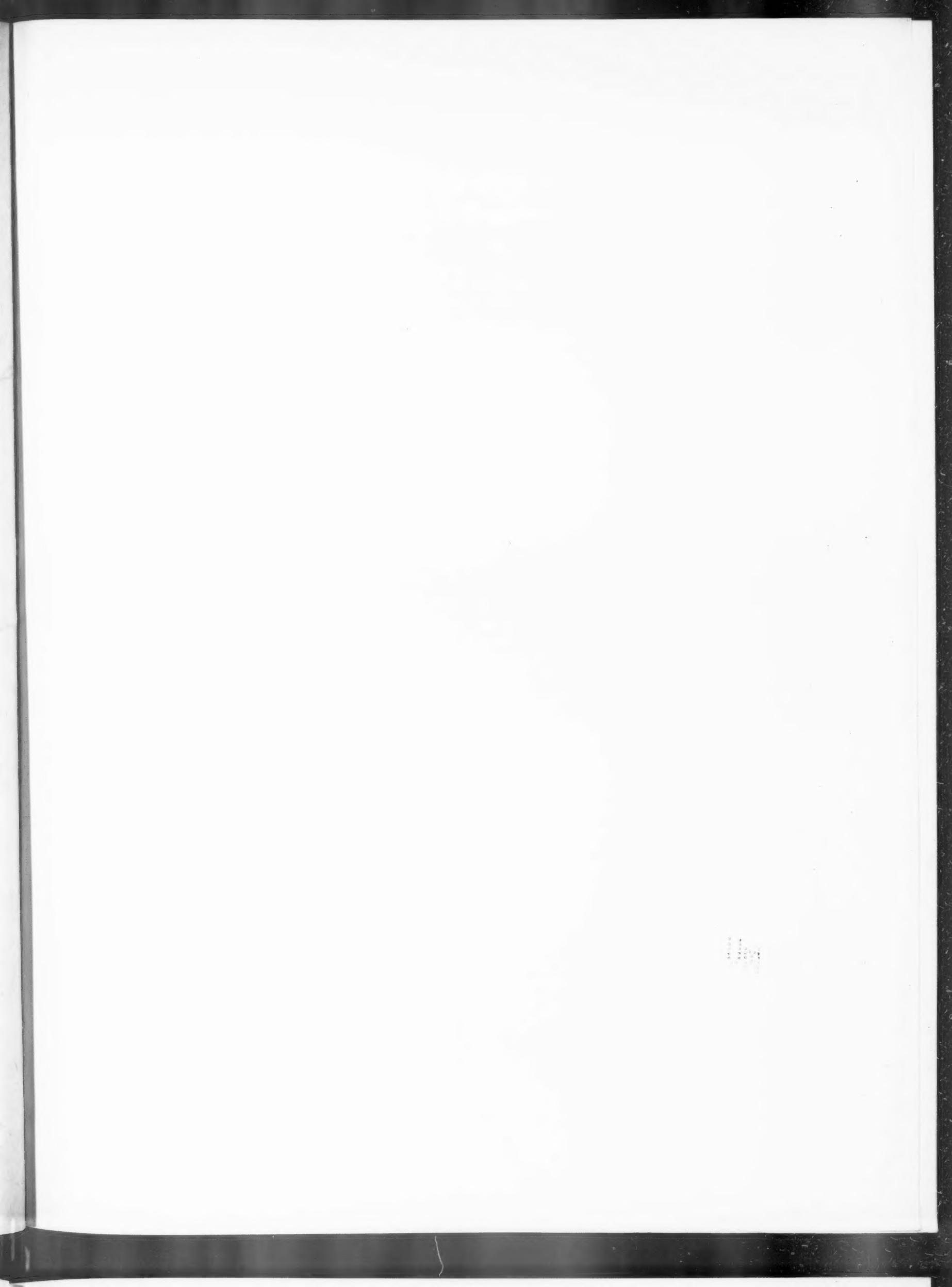
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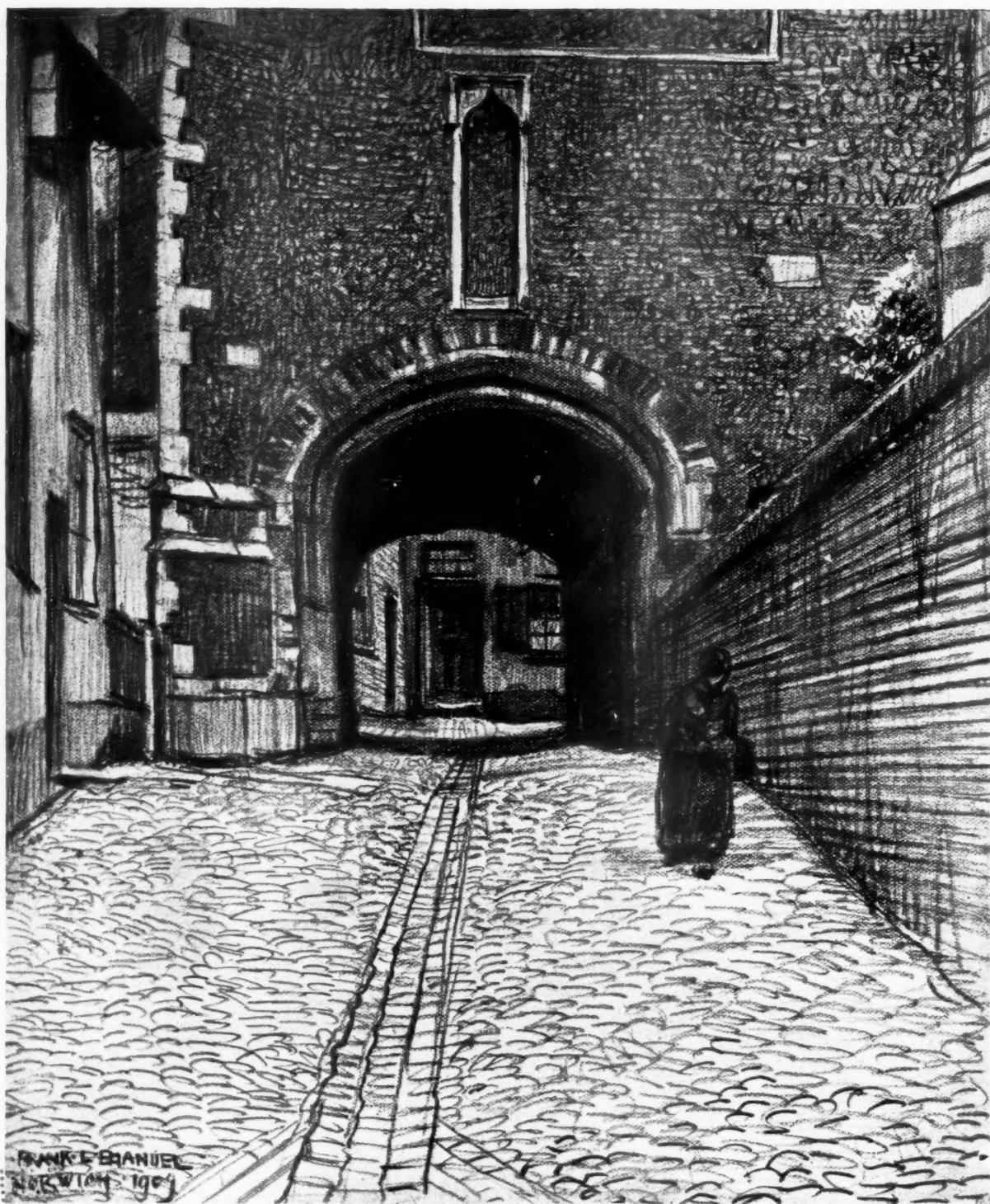


Plate I.

ARCHWAY BENEATH A CHURCH, NORWICH.

From a Drawing by Frank L. Emanuel.

October 1920.

Balbardie House and Robert Adam.

By Thomas Purves Marwick, A.R.I.B.A., F.S.A. (Scot.).

"The spider taketh hold with her hands, and is in kings' palaces."

NESTLING away in a quiet pleasant nook in West Lothian, and embowered amidst whispering trees planted for æsthetic as well as utilitarian purposes, was set one of Robert Adam's designs towards the close of the eighteenth century. It is a work that hitherto has not been adequately described nor illustrated, and few persons outside a little local circle appear to know even of its existence.

Bathgate, in Linlithgowshire, lies about twenty miles west of Edinburgh, and the earliest spellings of the name appear to have been Bathchet, Bathket, and Batket. In former times the residents lived in great penury, and they were to a large extent dependent upon handloom weaving for a very precarious existence. It is an old-world place, King Robert Bruce having given it to his son-in-law Walter, Sixth Steward, as part of his daughter's dowry. Marjory, by Bruce's first wife, was married in 1315, and had a residence at Bathgate, her husband dying there in 1326. This union brought the Scottish crown to her family, for the son, born in 1316, ascended the throne as Robert II in 1371, and thus became founder of the Stewart dynasty. The town was created a burgh of barony by Charles II in 1661, and a free and independent burgh of barony in 1824.

With the advent of railways into the district in 1849, the development of paraffin works, and other industrial progress in the district, it grew out of a state of stagnation into one of bustling prosperity, and is to-day a rather important centre. Fairs and markets are held; there are numerous banks and churches, a Provost, magistrates and council are installed, and the population is principally engaged in engineering, coal and shale mining, and kindred industries. A black and bituminous shale, rich in mineral oil, was found about the year 1850, and this was used in making illuminating gas,

paraffin oil, and solid paraffin. More than a hundred thousand tons of shale were taken out every year for more than twenty years, until, in 1873, the seams ultimately became exhausted. Shales of a kindred character are worked in various other places in the district, and the industry greatly extended the demand for paraffin oil and paraffin throughout Britain and many foreign countries. Collieries have been long and extensively worked in the parish, and there are at the present time numerous active pits. Iron ore, limestone, sandstone, and trap rock, were also largely quarried in past years; while lead ore in small veins and argentiferous ore were extensively worked in the Middle Ages, but were ultimately abandoned owing to their unremunerative character.

The Bathgate of to-day is a flourishing mining and manufacturing burgh of about nine thousand souls. A mountain of pit refuse stands in front of Balbardie House, and is ever creeping slowly but remorselessly over the green fields where once were a lake and lovely gardens. A long series of railway wagons give the landscape a new meaning. Men are busy dragging out the entrails of the earth, with the inevitable result to land and buildings, and an evil spirit

has transformed what was aforetime a scene of rural beauty into one of black industrialism.

Balbardie House was designed for Mr. Alexander Marjoribanks of Marjoribanks and Balbardie, in whose family the estate had been for many generations. One of his ancestors was Provost of Edinburgh in 1541, and Member of Parliament from 1540 to 1549, when he was made a Lord of Session and Lord Clerk Register. Mr. Marjoribanks had a family of nineteen children, and the eighteenth was the father of the Rev. George Marjoribanks, D.D., Colinton, who has kindly lent for reproduction here the geometrical drawings showing the original design of the front and back elevations (see page 83). The elevations



ALCOVE PORCH ON NORTH FRONT.



BALBARDIE HOUSE: NORTH FRONT.

are signed "Robt. Adam, Archt. Lond. 1792." This signature must have been written a few days, or at most a week or two, before his death.

One has only to glance at this residence to see in it the work of a master. As will be seen from the reproductions, it was characteristic of the standard type of the period. The entrance front is divided into five parts, a central bay and two end pavilions connected by alcove porches. The centre block is three storeys in height, has double pilasters at the corners, and intermediate three-quarter engaged Corinthian columns surmounted by a pediment decorated with the owner's crest. At the sill level of the windows on the top flat there is a string with a carved guilloche ornament. The two-storey pavilions are arcaded on the ground floor, while the

twin alcoves, now used as porches, link the parts together, and are illustrated by the photograph (page 81). They at once arrest the attention. They are of really beautiful design, reminiscent of the apse, or tribune, in Roman basilicæ, while the masonry is as sharp and well preserved as on the day it was chiselled. These porches or coved recesses are crossed at the springing height of the enclosing arch by a light fluted entablature supported on elegant columns surmounted by a fluted vase, while above the arch there is a deep frieze with delicately carved festoons. The same idea had been used by Adam in interior work on numerous previous occasions; it is at each end of the great dining room in Syon House for the Duke of Northumberland; in the library at Kenwood, Hampstead, for the Earl of Mansfield; in the

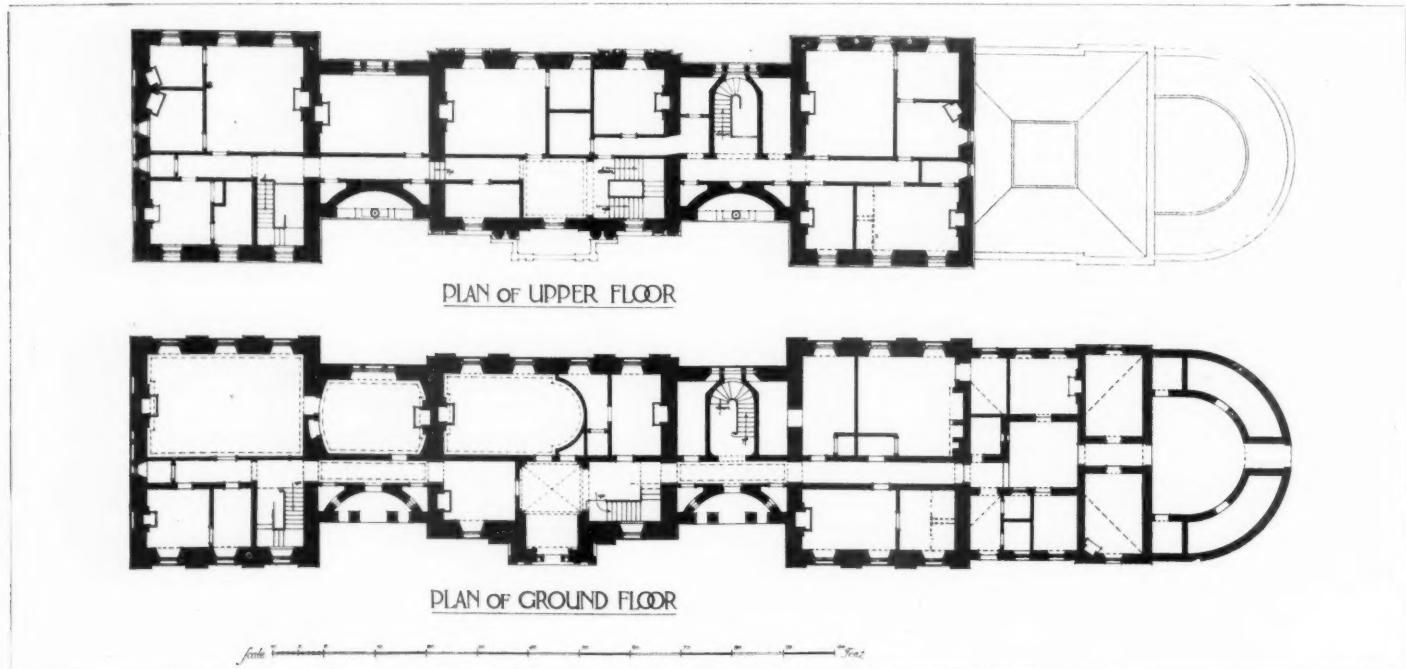


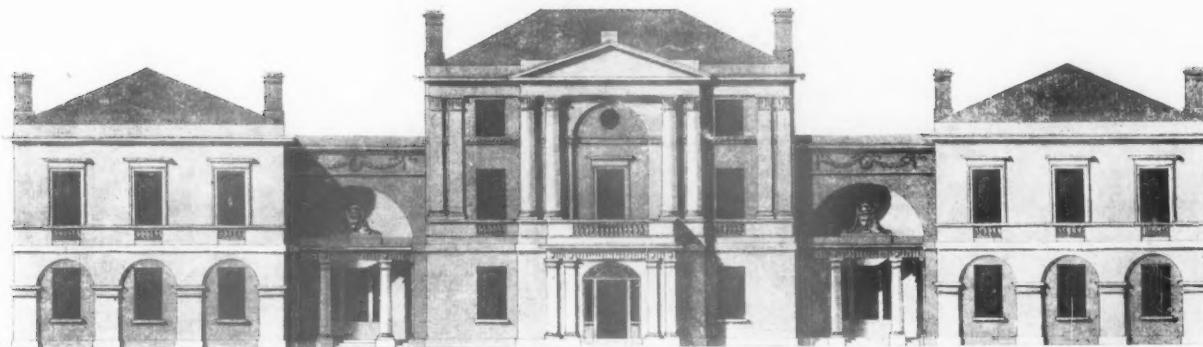


Plate II.

BALBARDIE HOUSE : SOUTH FRONT.

October 1920.

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ELEVATION OF NORTH FRONT, SIGNED BY ADAM IN 1792.

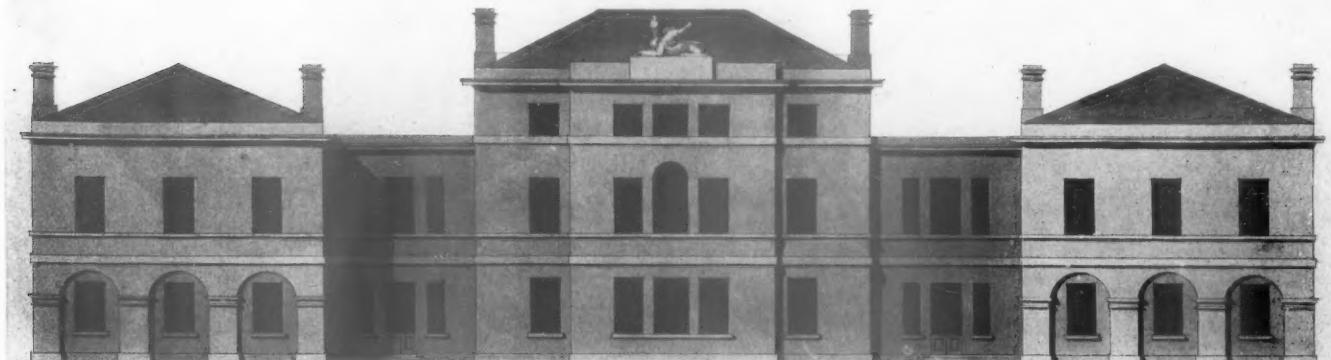
dining room of Sir Watkin Williams Wynn's house, St. James's Square, and at the Parish Church of Mistley in Essex. The prototype was probably found in the Emperor Diocletian's palace, and the Temple of Jupiter at Spalato, in Dalmatia, which Adam, with his friend Clérisseau, had spent some considerable time in measuring for the publication issued in 1764.

It is when the plans are examined that we realise how far these fall short of modern ideas; while no architect of to-day would, in order to obtain a level sill all round the building, put that sill, so far as regards the east wing, six inches below the bedroom floor!

Balbardie House has unfortunately fallen upon evil times, owing to the removal of the underlying minerals. The with-

drawal of subjacent supporting strata has caused somewhat serious fractures, but the accommodation is still made available by subdivision into several small houses in connection with the farm of Mains of Balbardie. The estates of Bathgate and Balbardie were purchased about sixty years ago by the Edinburgh Merchant Company, and they now form part of the heritage belonging to their Education Board, the free revenues from which, along with those of all the other estates held by them in trust, are entirely devoted to the furtherance of education. At one of their four great secondary schools were educated no fewer than five members of the present Government.

Although the details of Robert Adam's career are very familiar to the readers of this REVIEW, recapitulation will not



ELEVATION OF SOUTH FRONT, SIGNED BY ADAM IN 1792.

be resented. Robert Adam was born at Kirkcaldy in 1728, died on 3rd March 1792, and was buried in Westminster Abbey. His father was William Adam of Maryburgh, Fife, who was born in 1689 and died in 1748. He was the author of "Vitruvius Scoticus," succeeded Sir William Bruce as architect at Hopetoun House for the Earl of Linlithgow, and entirely

two years of age, joint architect to the King in conjunction with William, afterwards Sir William Chambers, who had been the King's tutor in architecture. In 1768 Robert Adam was elected Member of Parliament for Kinross-shire, and in 1773 he published a large folio volume containing many engraved illustrations of his more important works. The



CENTRE PART OF NORTH FRONT, SHOWING ENTRANCE DOORWAY.

recast the original design for that palatial residence, one of the important alterations being the substitution of the concave, in place of convex, colonnades which connect the wings to the centre block. In 1754 Robert set out on a visit to Italy from which he returned in 1760, the year George III ascended the throne, and immediately afterwards was appointed, at thirty-

engravings were prepared by Zucchi, Piranesi, and others of his friends, and it was a notable production for the time. The vanity shown in the preface is perhaps a not unusual characteristic of many of those with artistic predilections. The assertion that "we have not trod in the paths of others, nor derived aid from their labours," is rather a bold one after the

great artistic triumphs of the sixteenth and seventeenth centuries in Italy, and the first half of the eighteenth century in Britain. "We have adopted," he says, "a beautiful variety of light mouldings, gracefully formed, delicately enriched, and arranged with propriety and skill. We flatter ourselves we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transmute it, with a novelty and variety, through all our numerous works."

Associated in his profession with Robert were his three brothers. One was resident in Scotland while two were with him in London, where they carried on for about thirty years one of the most extensive practices in this country. It is stated that in one year alone Robert designed eight great public works and twenty-five private buildings.

All the designs carried out by the brothers bear the distinguishing stamp of Robert's ideas as to what constituted good architecture. His artistic and constructional qualifications were of the highest. He was the most talented member of the family, had a fine sense of proportion and an intuition for harmonious results, while all his work had a finished charm, delicacy, and refinement of its own which appealed irresistibly to cultivated taste. He bestowed extreme care upon his designs, and was undoubtedly a master of pre-eminent genius, who, as he states himself, "brought about a kind of revolution in the whole system of this useful and elegant art." In any case it was episodic in the history of English Renaissance architecture. There can be but few architects in this country whose mantelpieces would fetch £400 to £500 at public auction after they had been in use for a hundred and fifty years!

In the course of his industrious career, Robert Adam designed Edinburgh University (of which he had been a



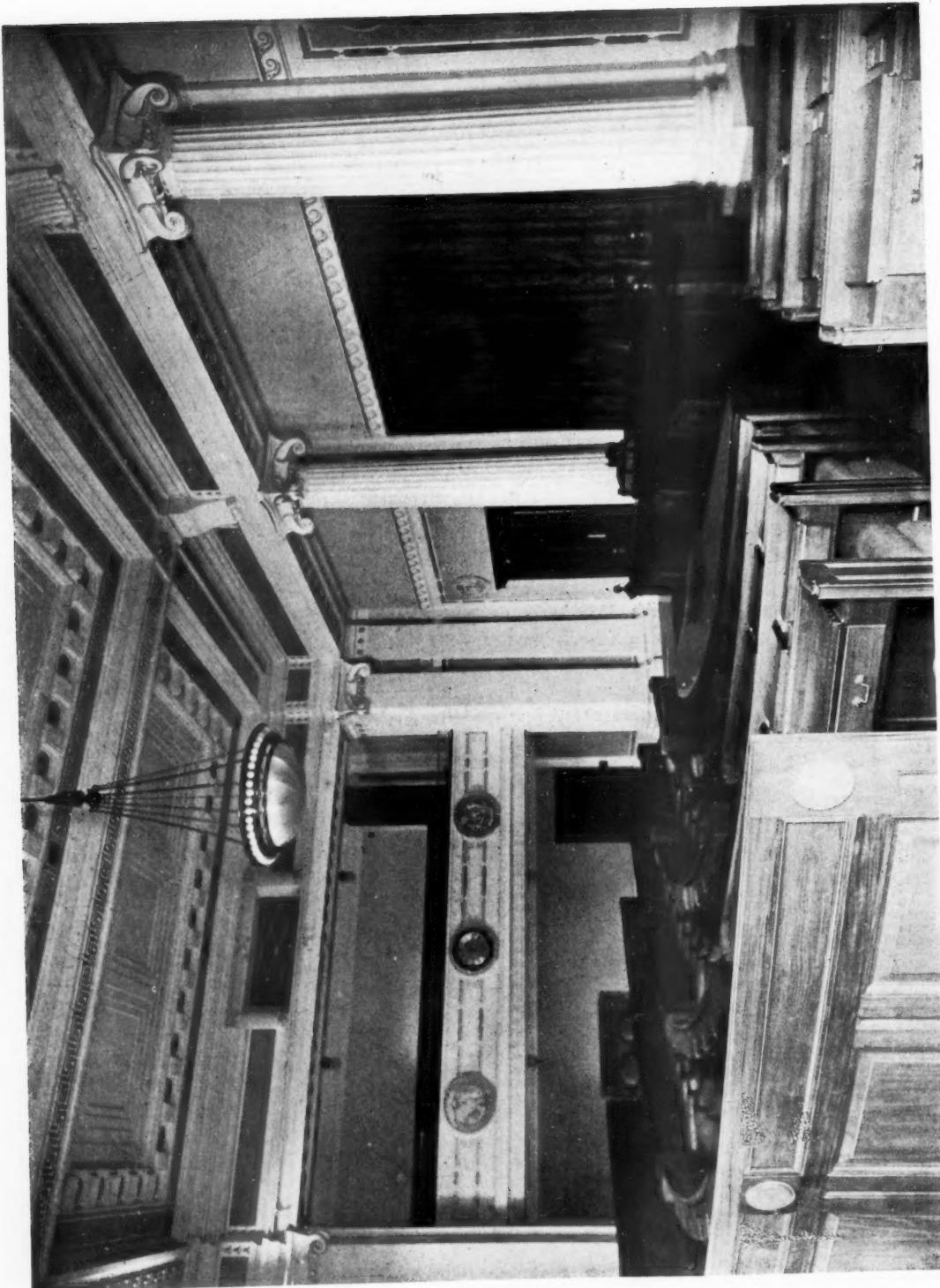
FIREPLACE IN BALBARDIE HOUSE.

student); Edinburgh Register House and Charlotte Square, the Old Infirmary at Glasgow, Gosford House, the Adelphi, Syon House, Lansdowne House, Kenwood, Bowood, Harewood House, Portland Place, and an immense number of other works scattered throughout the country. Indeed, for about thirty years one would imagine he must have been the busiest architect in Britain.

What did he achieve? We know that Inigo Jones a century and a half before had been the pioneer of the Italian Renaissance in England. In 1620 the Banqueting House at Whitehall was being erected from his designs. He was followed by Sir Christopher Wren, Nicholas Hawksmoor, Sir John Vanbrugh, and many others, so that when Robert Adam began to practise, the disciples of Palladio had carried out, or were carrying out the bulk of the two hundred mansion houses which were built in this country during the eighteenth century. Adam, however, developed an originality and a style of his own, so individual a style that it has been christened with his name. He opposed the prevalent systematized Orders of Palladio, whose vogue had then reached its climax, and initiated those modifications and subtle distinctions, and that domestic atmosphere, which so distinguished his work from that inspired by the temples of Roman antiquity. All his external façades were of plain design, but with a distinctive character. They had a charm that was attained by simplicity, by reposefulness, by refinement. There was no straining, no apparent effort, but the touch of real genius was seldom lacking.



FIREPLACE IN BALBARDIE HOUSE.



METROPOLITAN WATER BOARD : THE BOARD ROOM.

H. Austen Hall, F.R.I.B.A., Architect.

Current Architecture:

New Central Offices of the Metropolitan Water Board: Interior.

H. Austen Hall, F.R.I.B.A., Architect.

In the July issue of this magazine, the exterior of the new central offices of the Metropolitan Water Board, in Rosebery Avenue, was illustrated in several views, and the ground-floor plan, and detail drawings of the main entrance, and the front-door elevation, were given.

The Board Room (page 86), which is on the first floor, over the principal entrance, is for the accommodation of seventy-six

design; and the curtain or arras behind the presidential seat comes into the scheme with softening tone. The room as a whole strikes the happy medium between severity and sumptuousness. The circular seating in the Board Room is upholstered in leather, and the doors to this room, with their architraves and overdoors, are excellent specimens of design and craftsmanship.



ENTRANCE HALL AND LOBBY.

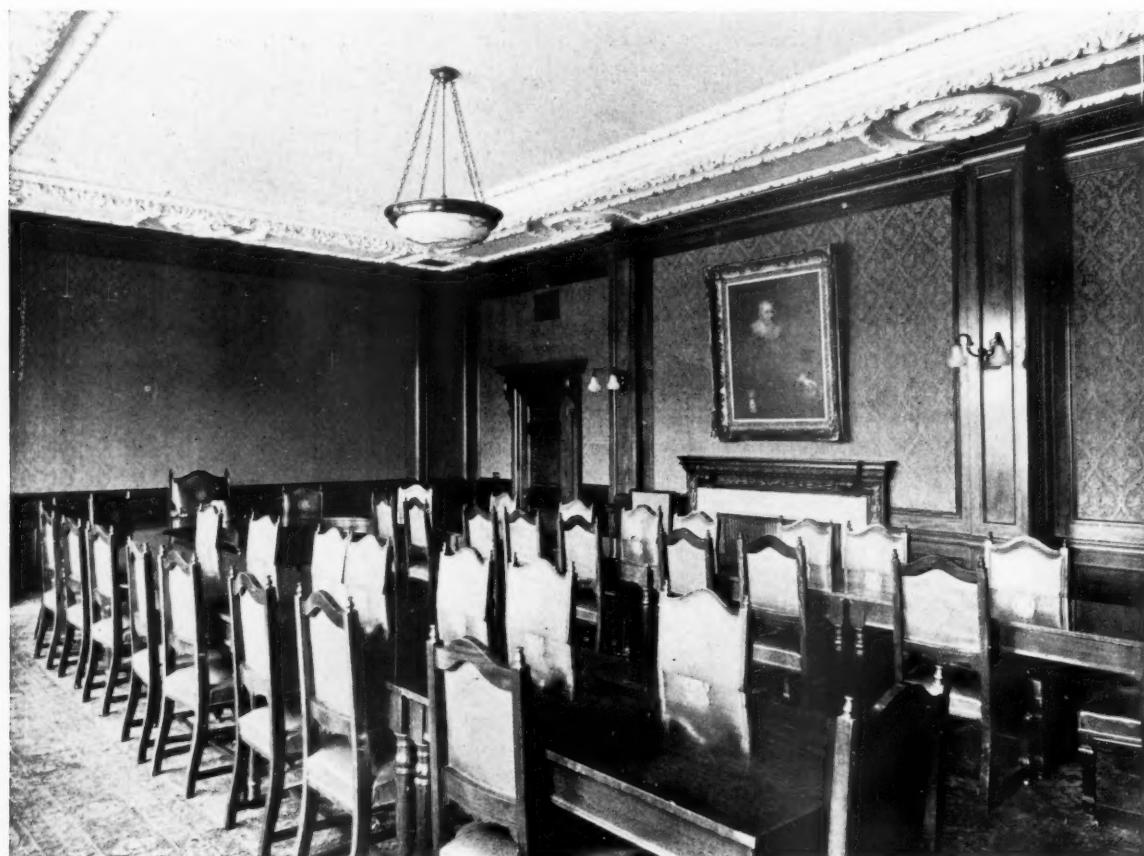
members. The galleries are for the public and the Press. Adjoining it are the chairman's room and committee and meeting rooms. Any tendency towards undue severity in the *ensemble* of the Board Room is checked by fluting the columns to contrast with the plane surface of the pilasters, and by projecting their capitals, with, especially, a slight but quite proportionate exaggeration of the hornlike volutes; and by the introduction, in precisely the right places, and with exactly the right degree of restraint, of several of the various decorative devices bequeathed to us by the ancients. In particular, the fret and the guilloche are employed with excellent effect on the general

The massive columns in the entrance give precisely the right air of solidity and dignity that is appropriate to a building whose function is supremely utilitarian, yet is noble because it ministers to vital needs. The ancient philosopher Thales, first of the physicists, was not so far out in supposing water to be the primitive substance of things. Without water life cannot be sustained. It has been always, even from the earliest scriptures, the symbol of high spirituality, and for all time has supplied a perennial fount of poetic imagery—the well-spring, the babbling brook, the sparkling rill, the deep-bosomed river, the restless ocean. Thus consecrated, and being, moreover,

the essential agent in the cleanliness that is next to Godliness, water—purifier, life-sustainer, health-preserver—is indeed infinitely noble, and those who dispense it should occupy no mean house. Its rooms should be adorned with paintings rich in colour. There is no lack of appropriate subjects; for among the many world-old themes of perennial interest, those associated with water are perhaps the most familiar; and we should like to see some of the Water Board rooms hung with pictures (water-colours for choice!) of "The Flood," "Rebecca at the Well," "The Woman of Samaria," "The Great Baptism," and so forth; and there should be other pictures showing the various "Forms of Water," as Professor Tyndall expressed it in the title of one of his famous lectures—the lake, the pond, the mill-race, the cascade and the cataract, the fountains of Fragonard and the cascades at Fontainebleau. . . .

to be convenient for the surrounding departments, most of which must necessarily have frequent recourse to it. Spacious and well lighted, it is also goodly in shape and in its organic decorations—moulding and balustrade, beam and bay; the curved lines in the roof lending a pleasant diversity to the straight lines of gallery and column.

The Oak Room (page 89) is a relic of the New River offices which were pulled down to make room for the present new building. It has been very carefully preserved, and the illustration shows it to be well worth the care taken to incorporate it in the new premises. Removing it and re-erecting it in a fresh position must have been a task of exceeding delicacy, but it was accomplished without damage to the old work. The beautiful ceiling (which, as some of the other illustrations show, provided the motif for some of the new plaster-



COMMITTEE ROOM.

But to return to our own pictures. In that which shows the pillars in the entrance hall the lobby is instantly revealed as a development of the theme to which the entrance hall is a prelude. The entrance hall is paved with marble, and is decorated with the seals of the eight companies now incorporated in the Water Board. Brightness, and a touch of gaiety even, show that the dignity preserved throughout the building is by no means austere frigid. The excellent scale and proportion of all the elements here, decorative and otherwise, will not escape attention. The Committee Room (above) has a general air of comfort and serenity, to which the plasterwork enrichments add a touch of imaginative art.

As will have been noted from the plan published at page 9 of the July issue, the principal feature of the interior is the large Rental Ledger Hall (Plate III), which is centrally placed

work) was not cut up for removal, but with the help of the crane was transferred in one piece from the old position to the new. This work was entrusted to Mr. Lawrence Turner, the authority on plaster ceilings, and he is to be warmly complimented on the success of the undertaking which he planned, and of which he supervised the "carrying out"—an expression that for once in a way is of literal significance. This old Oak Room, of which the woodwork as well as the ceiling is seen from the illustration to be very beautiful, was bought by the Board from the New River Company for £2,000. At that price it was a bargain. The Board that secured it has thereby earned the gratitude of art-lovers, present and to come.

The Old Oak Room has been described as follows by Mr. A. B. Pilling, Clerk of the Board: The room is "handsomely decorated with oak wainscoting; the whole of the sides from

CURRENT ARCHITECTURE.



Plate III.

October 1920.

METROPOLITAN WATER BOARD : RENTAL LEDGER HALL.

H. Austen Hall, F.R.I.B.A., Architect.

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floor to ceiling being of thick black oak, as is also the floor. The mantelpiece is of solid oak, upon which is imposed a beautifully carved representation of the arms of William III. Much of the carving in this Oak Room—one of the delights of modern connoisseurs, and certainly unique of its kind—is the work of Grinling Gibbons. Mr. W. M. Myddleton suggests that the Oak Room was probably the dining-room of John Greene, Clerk to the New River Company, who married Elizabeth, daughter and heiress of Sir William Myddelton, Sir Hugh Myddelton's son and the second baronet, from whom she inherited four New River shares.

"The carving in places has reference to water affairs and the angler's gentle art, since it includes creels, water-birds, all kinds of fishes, crayfish, water plants, as well as ears of corn, grasses, flowers, and fruits. There is a festoon border to the Royal Arms thus carved of various things of this kind, which never fails to strike the visitor with its beauty.

"The ceiling contains, in good preservation, a painting of King William III. Henry Cooke (1642-1700), according to Horace Walpole in his 'Anecdotes of Painting in England,' painted 'the ceiling of a great room at the water works at Islington.' The moulding of this ceiling always evokes admiration, being a very fine design of fruit and flowers with aquatic birds pecking here and there. There are also two coats of arms of Sir Hugh Myddelton and John Greene. . . . The room also contains furniture of a unique character. Twenty-five of the chairs which surround the tables are of old mahogany, and according to the Chippendale pattern, and ten of them are known to be actual original Chippendale chairs." (From a booklet prepared for the inauguration of Chingford Reservoir by King George V, 15 March 1913.)

A few fireplaces from the old building have been thought worth incorporation in the new; and seldom indeed can a new building claim to embody so much of artistic antiquity as the new Central Offices of the Metropolitan Water Board in Rosebery Avenue.

Messrs. Rice & Son of Stockwell were the principal contractors, and Mr. W. Scott acted as clerk of works.

Other contracts include: - The asphalt work by Messrs. Limmer Asphalte Company; bricks by S. & E. Collier; stone work by Messrs. United Stone Firms; stone carving by Messrs. Broadbent & Son; staircases, reinforced-concrete construction by Messrs. Bradford & Co.; steelwork by Messrs. Young & Co.; fireproof floors by Messrs. Diespeker & Co.; tiles by Messrs. Carter & Co.; slates by Mr. R. J. Ames; casket fittings by Messrs. Leggott & Co.; patent glazing and fitting by Messrs. Wooton & Co.; stoves, grates, and mantles by Messrs. Bratt, Colbran & Co.; sanitary ware and fittings by Messrs. Shanks & Co.; lead down-pipes and R.-W. Heads by Messrs. Wainwright and Warling; wood-block flooring by Messrs. Acme Flooring Company, Ltd.; marble flooring and stair treads by Messrs. Whitehead & Son; electric wiring by Messrs. Strode & Co.; plasterwork by Messrs. A. & S. Wheater & Co.; carved doors by Mr. Laurence Turner; art metalwork by Messrs. Singer & Sons; electric-light fixtures by Messrs. Strode & Co. and Messrs. Faraday & Son; door furniture by Messrs. Chas. Smith & Sons; gates and railings by Messrs. H. T. Allen & Co.; folding gates, shutters, etc., by Messrs. Bostwick Company; wall hangings by Messrs. Osborne, Ltd.; lifts and cranes by Messrs. Waygood-Otis, Ltd.; heating and ventilating by Messrs. Jeffreys & Co., Ltd.; bells and telephones by Messrs. Strode & Co.; strong-room doors and safes by Mr. John Tann; clocks by Magneta Time Company, Ltd.; cooking machinery by Messrs. Briffault Range Company; cloakroom fixtures by Messrs. Gibbons & Son. The whole of the hardwood, joinery, and fittings for the building, as well as all the furniture for the Board Room, were executed by Messrs. Samuel Elliott & Sons (Reading), Ltd., of Caversham, Reading, and were manufactured mainly in selected Cuban mahogany, many of the door and other panels being quarter-veneered and French-polished. Some portion of the work was fumigated and wax-polished, making a pleasant contrast. The desks and main counter in the Rental Ledger Hall and the leather-covered circular seating, doors, and overdoors, which are special features of the Board Room, as well as the hardwood screens in the corridors, were also manufactured by this firm, who not only manufactured all the woodwork (at their joinery at Reading), but also fixed it in the building.



THE OLD OAK ROOM.



OVERMANTEL IN THE OLD OAK ROOM, METROPOLITAN WATER BOARD: DETAIL OF CARVING.



CHIMNEYPEICE IN THE OLD OAK ROOM : METROPOLITAN WATER BOARD.

GARDEN ADORNMENTS.



Property of

Mrs. Stileman.

THE GARDENER

A lead statue painted in polychrome.

*In the possession of a descendant of the celebrated Lead Statuaries, Sir Henry Cheere and John Cheere,
who flourished in Piccadilly in Early Georgian days.*

Lead Statuary in the Garden.

By M. Jourdain.

AMONG the ornaments that made up the charm of an eighteenth-century house and garden, not the least interesting were the leaden statues in the formal garden, and those figures of Fame, the Virtues, and the like, clustering on the parapet that afforded the great house that broken and varied skyline which is at present so conspicuously lacking. Wind and weather have brought down the guardians of the parapet; indeed, such figures were sometimes a source of danger, for an entry in an old journal records the fall of Fame through a skylight down the stairs; while in the garden the soft figures in unsuitable poses totter and bend earthwards, and the Flying Mercury seems to be falling headlong from his pedestal. "Here you see," explains Squire Headlong in Peacock's novel, "the pedestal of a statue with only half a leg and four toes remaining. There were many here once. When I was a boy I used to sit every day on the shoulders of Hercules: what became of him I have never been able to ascertain. Neptune has been lying these seven years in the dust-hole; Atlas had his head knocked off to fit him for propping a shed, and only the day before yesterday we fished Bacchus out of the horse-pond."

Besides these inevitable changes and chances, when the old formal gardens were destroyed by the landscape gardeners, the stone figures were broken up to make the paths, and the lead vases, cisterns, and statuary melted down.

The making of leaden statues was a flourishing London industry, and J.T. Smith* goes over the names of various lead-yards—the original yard founded by the Dutch sculptor, John Van Nost, in William III's reign; the manufactory of John Cheere, and the less familiar names of Carpenter (Charpentier) and Manning. When Smith wrote, the yards were still within living memory,† and "the attention of nine persons out of ten was arrested by these garden ornaments. The figures were cast in lead as large as life, and frequently painted with an intention to resemble nature. They consisted of Punch, Harlequin, Columbine, and other pantomimical characters, mowers whetting their scythes, haymakers resting on their rakes, gamekeepers shooting, and Roman soldiers with firelocks; but above all an African kneeling with a sundial upon his head found the most extensive sale." There were, besides, casts from classic sculpture, and these were so familiar to untravelled English people before the days of sculpture galleries that there is some excuse for the lady of whom Dallaway tells a story that, finding some "capital" statues in her house, collected in Italy by her virtuoso father-in-law, she had them painted and set in the garden like so many of Cheere's or Charpentier's figures. The vogue of leaden statuary was at its height between 1700 and 1740, though

according to Smith, these "imaginings in lead" were never countenanced by men of taste. The Earl of Burlington always spoke contemptuously of them, "observing that the uplifted arms of leaden figures, in consequence of the pliability and weight of the material, would in course of time appear little better than crooked billets." This criticism is, of course, only a partial one, and is only applicable to statues extended beyond this centre of gravity.

Lead was used for statues of varying degrees of importance, for reproductions from the antique, such as the gladiator at Burton Agnes, for the gilt equestrian figure of George I at Canons known as the Golden Horse, and for original eighteenth century "imaginings," such as Van Nost's amorini at Melbourne, the Seasons, Flora, and Pan.

In spite of Lord Burlington's censure their fashion lasted until the death of John Cheere, a younger brother of Sir Henry Cheere, who was accounted the first statuary of his time. Sir Henry, the first English sculptor to be made a baronet, who had an immense practice in funeral monuments and architectural accessories, worked in bronze and marble, but John Cheere seems to have limited himself to lead. It is possible that he specialized in figures illustrating English country life, such as shepherds and shepherdesses, gamekeepers, gardeners, as the very well-preserved figure of a gardener in the possession of a descendant of Sir Henry Cheere's, dating from the second half of the eighteenth century, is from his yard (see opposite page). The young fellow leans upon his spade, and is dressed in a wide-brimmed hat, white stockings, buckled shoes, knee-breeches and coat. In the building accounts of Somerset House, John Cheere receives £31 apiece for "moulding, casting and finishing four large sphinxes in a strong substantial manner" of lead and block tin. The pair high up on the inner side of the Strand front of Somerset House are therefore from Cheere's yard.

After the death of John Cheere in 1787, "a man in the Borough" purchased the greater number of the stock at the auction, and according to Smith, Mr. Samuel Whitbread bought nearly the whole of them and "had them put up and sent to his pleasure grounds with as much caution as if they had been looking-glasses of the greatest dimensions for his drawing room."

It is evident that leaden statuary was originally usually painted or gilded, and the gardens of a great house such as Canons, with a "row of gilded vases on pedestals on each side of the grand canal; and in the middle, fronting it, a gladiator, gilded also," must have dazzled the eye. The present texture of the leaden Arcadia of the eighteenth century imagination, "colourless save that a spot here and there saved from the elements bespoke their pristine state to have been gilt and glittering," is more in harmony with the colour and life of the garden.



A GRACEFUL GARDEN FIGURE.
In Patinated Lead.

* "Antiquarian Rambles in London."

† The last of the yards was that of John Cheere, who died in 1787.

FURNITURE OF THE EARLY GEORGIAN PERIOD.



Property of

the Duke of Buccleuch.

LACQUER CABINET ON A STAND OF CARVED WOOD, GILT.

The stand is English, c. 1730-1735, and corresponds precisely with contemporary side tables found in well-known collections of Early Georgian furniture, notably in that of the Duke of Devonshire.

Decoration and Furniture from the Restoration to the Regency.

X.—The Early Georgian Period—Continued.

By Ingleson C. Goodison.

IT was at one time customary, for some inscrutable reason, to refer to the Early Georgian period as an era devoid of artistic achievement, yet a critical examination of the great houses of the time shows that Georgian noblemen and fox-hunting squires lived encompassed by decorative art of a very high order, and extended a liberal and discriminating patronage to architects and artists, who produced, under stimulus of the many travelled and cultivated amateurs, works which deserve to rank, for perhaps the first time in history, with the contemporary productions of any other European nation.

The homogeneity of style in the decorative and mobiliary arts which prevailed at this period arose largely from the fact that architects were concerned not only with the extensive building projects and gardens of their clients, but were consulted in all matters of internal adornment—the decoration, furnishing, and complete equipment of every room being regarded as their proper province. Noblemen who were completing their education, or who contemplated building, made the Grand Tour with architects and draughtsmen in their retinue; together they

came under the spell of the majestic architecture of antiquity and critically examined the performances of the best modern masters; jointly they ransacked Europe for artistic treasures, and concerted measures regarding their ultimate and appropriate environment.

After the first fifteen years of the eighteenth century the styles of architecture and decorative art, both in this country and in France, responded to a new orientation. In France, upon the death of Louis XIV, which was practically coincident with the beginning of the Georgian era in this country, there ensued, during the minority of the new king and under the Regency of the Duc d'Orléans, a reaction against the majestic

grandeur inaugurated by *le Roi Soleil*. The impulse was diverted from the grand manner of the Baroque towards the joyous irresponsibility of the Rococo—from the immensity of royal palaces to the intimacy of fashionable town houses and delectable country seats. The trade projects of the speculator John Law, countenanced by the pleasure-loving Regent, Philippe Duc d'Orléans, brought money into circulation which

permitted unexampled luxury: “Paris and its environs,” at this period, were “an earthly paradise. All the *grandes dames à la mode*—from duchesses to the wives of wealthy financiers—built boudoirs in their *hôtels*. These were amorous retreats, full of beautiful pictures, lovely tapestries, sculptured treasures, and highly decorative furniture.”* England provides a parallel instance of the prevailing mania for speculation, in the South Sea project, which had a sequel no less disgraceful and calamitous.

While the aesthetic revolution which was consummated in France at this period changed the preoccupation of her artists from ministering to the grandeur and measured dignity of Court life under *le Roi Soleil* to the adornment of salon

and boudoir, in which the wanton and capricious humour of asymmetry mocks playfully at regularity, in England, on the contrary, the accession of the House of Hanover inaugurated an Augustan era: domestic architecture assumed, in the larger houses, a monumental character, apartments were planned as a series of rooms of state—a brilliant *coup d'œil*; furniture became large in scale, classical in detail, decorative in character, and ordered in arrangement; bold carving and rich gilding of superb workmanship were employed upon the marble-topped side-tables, the writing-tables and bookcases, the mirrors and



Property of

I. C. Goodison.

LIONEL, FIRST DUKE OF DORSET.

A decorative portrait in a frame of carved and gilded wood, designed as an overmantel to a chimneypiece.

* Edgcumbe Staley, “Watteau and his School.”

picture-frames, pedestals and brackets, which adorned the vast halls and galleries, the handsome saloons, libraries, and "eating" parlours of houses like Wanstead and Canons, Moor Park, Houghton, Ditchley, and Chiswick.

Although the furniture of these great houses was necessarily large in scale and adapted to the importance of its environment, it was but sparingly employed, and was displayed with fine judgment and reserve. Patrons and architects had learned profitable lessons during their extended travels on the Continent, and nothing could be finer than the effects which they achieved in contriving the setting for those artistic treasures which were memorials of "the patient application of generations of artists who had aimed at perfection."

Technical excellence in wood-carving was a legacy from the school established by Grinling Gibbons; the gilding was of the finest quality, resembling hammered and chased metal-work, great artistic resource being displayed in the enhancement of ornamental features by burnishing upon a sanded, matted, or punched groundwork.

The Early Georgian period is remarkable for the appearance of furniture conceived upon an architectural scale and of a character which may be described as sculptural—massive table-frames with scrolled legs and pierced apron-pieces of acanthus foliage or festoons of oak-leaves freighted with tops of rare Italian marbles, slabs of inlaid *pietra-dura*, antique mosaic, or gaily coloured scagliola which were eagerly purchased in Italy by wealthy travellers. Reference is frequent in contemporary correspondence to the "paste tables"—table-frames with tops of scagliola—then in vogue, and from "that cornucopia of small

talk, the correspondence of Horace Walpole," we learn that in his day the composition made in Florence by an Irish friar, "Father Hugford," was most esteemed. Fernando Enrico Hugford (1696–1771) was a monk at Vallombrosa, who is said to have brought the art of scagliola to a high state of perfection. At Ditchley, in Oxfordshire, designed by James Gibbs and decorated and furnished by William Kent, is a scagliola tabletop dated 1726. Many of the side-tables and pedestals of this period are translations of designs à l'*Italienne*, published in France during the reign of Louis XIV by Jean le Pautre, brother of the architect Antoine le Pautre, an *ornemaniste* well trained in the workshops of Adam Philippon, the cabinet-maker, who was employed by Louis XIII as an agent in Rome to collect antiques and engage skilled workmen for the French Court. A massive sideboard-table at Houghton and a side-table at Ditchley, in which the ponderous marble-tops are supported upon finely sculptured couchant sphinges, are brilliant and interesting variations upon the theme of a design illustrated in one of the spirited etchings issued by Le Pautre.

A favourite motif for the smaller console or pier-table was the eagle "displayed," i.e., with outspread wings, boldly and realistically carved in soft wood and painted or gilded. The bird is usually represented with great spirit and vitality poised upon a rocky substructure, and bearing a frieze adorned with a wave or fret-pattern surmounted by a bed moulding of bold egg-and-tongue enrichment, upon which is a thick slab of rare marble.

Painted decoration, though less popular than during the reign of Queen Anne, still enjoyed a considerable vogue, but the field assigned to the decorative painter became gradually more



MANTELPIECE OF CARVED WOOD AND MARBLE, c. 1730.

Whitehall Gardens, London.

This example is surmounted by the Overmantel-Frame and Decorative Painting shown on the opposite page.



AN OVERMANTEL FRAME OF CARVED AND PAINTED WOOD, c. 1730.

*Incorporating a decorative painting.
The corresponding mantelpiece is shown on the opposite page.*

restricted. The practice of Sir James Thornhill was confined principally to architects and patrons who were followers of the Wren tradition. A ceiling in the Queen's state bedroom at Hampton Court Palace was painted by Thornhill in 1715, but the Italian influence was becoming potent and Italian painters and *stuccatore* were engrossing the decorative field. The Florentine Grisoni was brought by Talman to England in 1715, and in the following year came Antonio Bellucci from the Court of the Elector Palatine. Sebastiano and Marco Ricci executed decorative paintings in the state ball-room at Burlington House about 1720, and two years later Bellucci was at work upon a ceiling in Buckingham House, and found employment at Canons near Edgware, the large, costly, and ill-fated palace of the Duke of Chandos. Laguerre, the pupil and successor of Verrio

and the rival of Thornhill, is said to have painted decorations at the Countess of Dover's house in 1722, but his death is generally recorded as having taken place a year earlier, and this work may possibly have been completed by his son John Laguerre, who followed, though with less application, the calling of his father. Two examples of painted decoration executed about this date afford an interesting comparison—the walls and ceiling of a staircase at Arno's Grove, Southgate, painted by the Fleming, Gerard Lanscroon, and signed and dated 1723, and a ceiling in the Presence Chamber at Kensington Palace by William Kent, painted a year later. At Southgate Lanscroon depicted allegory over the entire surface of walls and ceiling, carrying on the tradition of Verrio and Laguerre, which was followed also by the native artist, Sir James Thornhill,

appointed sergeant painter to George I. In 1720, in the ceiling at Kensington, Kent adopted a light arabesque treatment based upon Raphael's *stanze* in the Vatican, an experiment which he repeated some ten years later in a ceiling at Rousham. In the King's Staircase, the King's Gallery, and the Cupola Room at Kensington Palace and at Ditchley, are further exemplars of decorative wall and ceiling painting by William Kent, executed in 1725-26, and the Queen's Staircase at Hampton Court Palace, c. 1734, all of which are indicative of the change of fashion.

Statues, busts, and reliefs were made an integral feature in contemporary schemes of decoration, and stucco ornaments—replicas of the finest manifestations of antique art—were incorporated with the utmost nicety of taste and judgment. The influx of Italian craftsmen endowed the art of stucco-working with new resources. Figure subjects, which had hitherto been little attempted by native plasterworkers, were now frequently introduced and finely executed. The statuary Rysbrach and Roubiliac, and the modellers and "fretworkers,"



Property of

Messrs. Gregory & Co.

AN OVERMANTEL FRAME OF CARVED AND GILDED WOOD.

Incorporating a decorative landscape painting and a horizontal triple-plate mirror.

Bellucci's pupil, Giacomo Amigoni (or Amigoni), a Venetian painter, arrived in England in 1729 and worked here for ten years—practically until the close of the Early Georgian period and the rise of Gallic fashions in painted decoration under Clermont and the elder Nollekens.

Sculpture and modelling were highly important decorative resources in the period under review, especially in the great Halls and Galleries designed specially to accommodate the splendid collections of antique statuary—the fruits of the Grand Tour.

Vessali and Serena, Artari and Bagutti, were greatly in request, and illustrious specimens of their abilities may be seen at Houghton and Holkham, at Ditchley and Chiswick, Stoneleigh and Barnsley, and in a host of minor houses both in town and country. The stucco decoration of a fine staircase in Bath, at No. 15 Queen Square, a house designed by that justly renowned provincial architect, the elder John Wood, is said to be work of the brothers Paul and Philip Franchini, who adorned so many of the splendid Mid-Georgian mansions of Dublin.

FURNITURE OF THE EARLY GEORGIAN PERIOD.



Property of

the Duke of Devonshire.

SIDE TABLE COMMODE, c. 1730-35.

Of unpolished Cuban mahogany, the carved ornaments gilded.
Designed by William Kent, Architect, for the Earl of Burlington's villa at Chiswick.

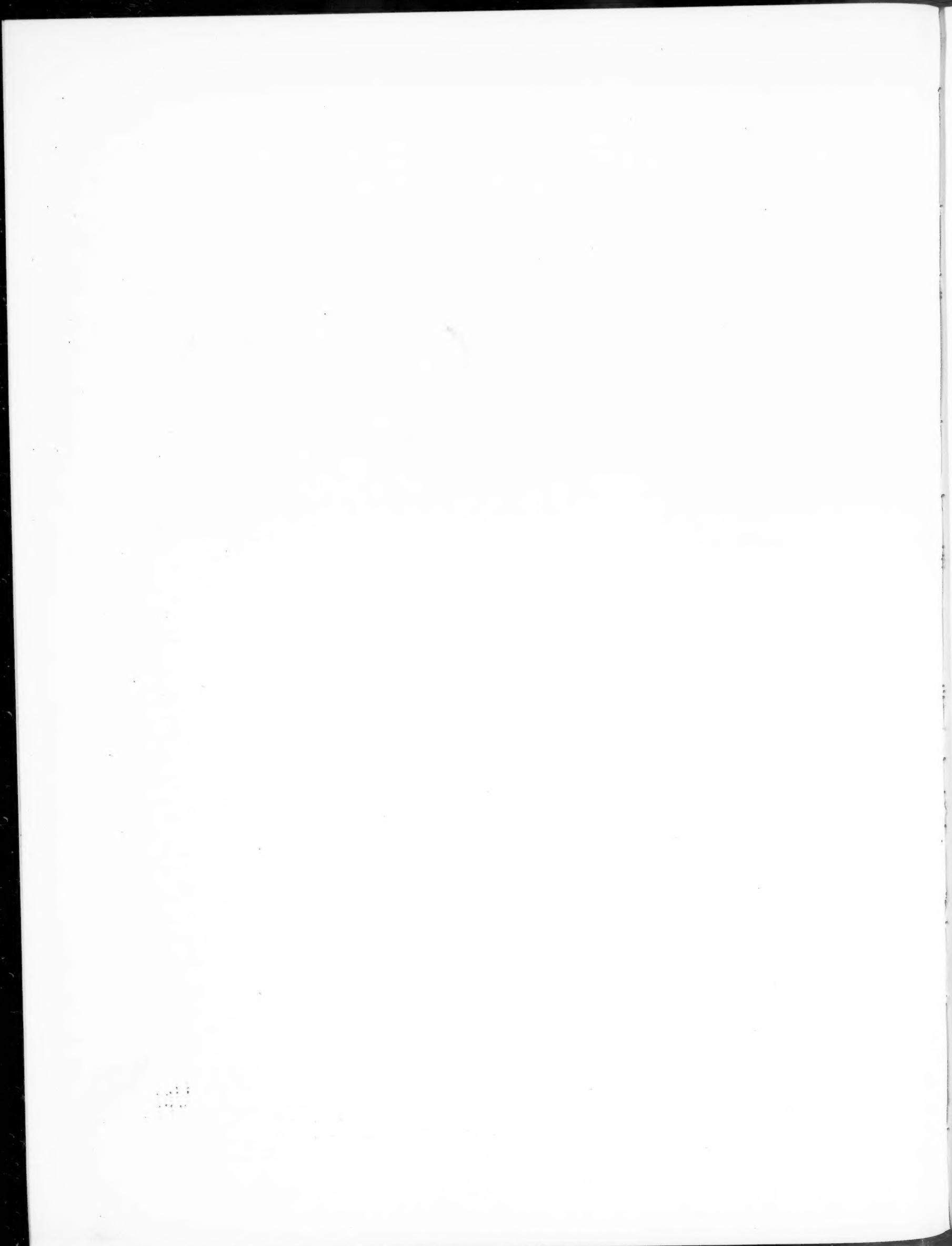


Plate IV. October 1920.

Property of the Duke of Devonshire.

D-ENDED DOUBLE PEDESTAL WRITING-TABLE, c. 1730-35.

Of unpolished Cuban mahogany, the carved ornaments gilded.
Designed by William Kent for Chiswick.





Property of

PEDESTAL WRITING-TABLE OF UNPOLISHED CUBAN MAHOGANY, c. 1730.

the Duke of Buccleuch

(The front is slightly serpentine.)

A more ornate version of this design was utilized contemporaneously for a double-sided pedestal writing-table at Rokeby Park, Yorkshire, the carving being enhanced with gilding.

Though the labours of the decorative painter and stuccoist invaded the walls and ceilings of the great hall and sculpture gallery, and great decorative use was made of sculpture both antique and modern, the virtuosi of the period displayed the utmost enthusiasm for pictures. Splendid collections of works of the old masters graced the walls, fine portraits dignified the salons and libraries, the "eating" parlours were enriched with glowing still-life compositions, delicate pastels adorned the boudoir.

To this period belong the decorative pictures of Van Huysum, famed for his renderings of flowers and fruit, which are distinguished by their delicacy of execution, sunny lighting, and brilliant, luminous coloration; no less eagerly sought were specimens of the delicate art of the fashionable pastellist, Rosalba Carreira, at this time holding her court in the City of the Lagoons. Rosalba's pastels, full of "atmosphere," pure and delicate in colour, and indefinable in charm, breathe the very spirit of Venice in the eighteenth century, just as the classical ruins and temples of Pannini discover the solemn grandeur of Rome and the Roman campagna. The works of contemporary minor painters were employed decoratively in chimneypieces and over-doors—bird-pictures of Casteels and Collins, landscapes of Stevens, sea-pieces of Monamy—or combined in a single frame with mirrors, with the happiest effect. If portraiture occupied a lower pinnacle than was the case in Stuart days, many a fine Early Georgian canvas heralded the rise of a British School which, after a struggle against foreign invasion, was destined to achieve the greatest renown. Kneller, Dahl, Largilliére, and Vanloo were all portrait painters of foreign birth who practised their art in England in the early Georgian era, while Jonathan Richardson, Charles Jervas, Joseph Highmore, and William Hogarth represent native talent not unworthily during this formative period. If the painters of Early Georgian society are hardly to

be numbered among the hierarchy of their craft, it is no less certain that the merits of their works in a scheme of decoration have not yet met with due appreciation.

The subject of that branch of architecture and the accessory arts concerned with interior decoration has been entirely overlooked in the chronicles of the art historian, and in consequence, the recorded particulars of those who laboured to produce the minor works of art for which the eighteenth century is remarkable, are neither very abundant nor very authentic. It is recorded that certain of the fine carved marble chimneypieces at Ditchley were made by Henry Cheere, a successful statuary, who received the honour of knighthood, and whose brother and pupil, John Cheere, of Knightsbridge, carried on from 1739 the flourishing industry, founded by Van Nost, of casting those garden-statues in lead which were in high vogue during the Georgian period. Ditchley and Holkham contain many fine marble chimneypieces designed by William Kent—the author of a superb example in St. James's Palace of which an illustration was given in THE ARCHITECTURAL REVIEW for September—but little is known of the carvers, in marble or wood, who carried the designs of this master-decorator into execution, and there is no great central name which emerges at this period, like that, for instance, of Grinling Gibbons, who laboured to such good purpose under Wren and his contemporaries. Pickford and Carter made a speciality of marble chimneypieces, incorporating ornaments copied from the purest models of antiquity, some of which, according to Brettingham, they furnished to Holkham, where the wood-carver Marsden and the plasterworker Clarke were also employed. Linel, of Long Acre, is mentioned as a carver at the Radcliffe Library, Oxford, where we encounter also the work of the locksmith Blockley, whose name survives among the makers of fine lock-furniture for Robert Adam, during the later Georgian period.

THE ARCHITECTURAL REVIEW.



SHUTTER PANELS
OF
CARVED WOOD.

*Grained and picked out
with gilding.*

Of the cabinet-makers who flourished at this period we have practically no information, though the workmanship was of the very finest, even rivalling that of the world-famous Chippendale, who brought the art of the furniture-maker into such prominence, about the middle of the eighteenth century, by the publication of his designs. Some fifteen years before the appearance of Chippendale's famous "Director" a series of engravings of furniture were included in a work, published in 1739, entitled "The Gentleman's and Builder's Companion," by one William Jones, who styled himself "architect," though his work in that capacity has not been identified. He furnished designs for table-frames, mirrors, bookcases, etc., in the prevailing early Georgian fashion, and simultaneously in the "City and Country Builder's and Workman's Treasury of Designs," another self-styled architect, Batty Langley, issued designs for furniture embodying the tendencies of the hour.

If these contemporary pattern-books display the furniture of the early Georgian period in a somewhat unfavourable light the impression is dispelled upon an examination of the actual articles, especially if these are seen in their appropriate environment. Superb workmanship was lavished on the choicest material. The early so-called "Spanish" mahogany, which from about 1720 gradually supplanted walnut for furniture making, was cut from the largest and finest trees growing on the islands of Cuba and San Domingo, the wood being rich in colour, close in grain and capable of taking a high polish. Comparatively little mahogany furniture was made from 1715 to 1720, and until 1733, when the tax upon imported timber was abolished by Walpole, the use of this wood was restricted to decorative joinery and cabinet work of the finest description. Early mahogany, being relatively deficient in figure by comparison with the walnut-wood — formerly in such high favour—was employed more frequently in the solid and not as veneer, but the eminent suitability of the new wood to the art of the carver was readily apprehended, and the material exercised a very considerable influence on furniture design.

Towards the middle of the eighteenth century the art influence of

France gradually permeated Europe anew. Gilles-Marie Oppenord, *père du genre rocaille*, flourished from 1715 to 1742. Though not a Frenchman by birth, he imposed a new style which was eagerly received by the country of his adoption. One of the foremost exponents of the *style rocaille*, Nicholas Pineau, carried it to the Russian Court in 1716, working there till 1729, and by 1740 signs were not wanting of the change impending in England throughout the decorative arts.

Luxury in building and furnishing steadily increased owing to the remarkable prosperity of the country under Walpole's administration. The long years of peace induced a love of travel on the Continent, with ample leisure for the study and enjoyment of works of art, in countries richly endowed with the treasures of antiquity.

The early Georgian style may be said to have lasted a quarter of a century, during which period the influence of Italy was paramount, and the relationship between architecture, decoration, and furniture was close and intimate. Sculpture and painting were important decorative resources; modelling in plaster or stucco gradually usurped the place of wood panelling for the treatment of wall-surfaces; pine and fir supplanted oak for decorative woodwork; hangings of figured velvet and damask—and even of wall-paper—invaded the walls, while mahogany displaced walnut as the principal wood for furniture making, the embellishment being accomplished by means of carving and gilding rather than by elaborate veneering with finely-figured woods and by the use of lacquer.

In spite of the immense importations of Italian velvets and silks for the upholstery of furniture, and for curtains and wall hangings, the trade of silk weaving received an immense impetus through the enterprise of Lombe. Carpets were made at Wilton by a settlement of alien immigrants, whose Charter was renewed about 1725, and some ten years later a further manufactory was started at Kidderminster.

The first indications of the impending change of style towards the Rococo appeared in the smaller decorative accessories—in silverwork and ceramic objects. In the larger field of decorative painting Nollekens and Clermont were leaders of the sprightly Gallic fashion—the first-named introducing decorative landscapes in the manner of his compatriot Watteau, in a garden pavilion at Wanstead, which prepared an appreciative public for the gay *singeries* and *chinoiseries* of Clermont—bright and amusing schemes of surface decoration eminently fitted for the adornment of the boudoir and withdrawing room.

(To be continued).



A TORCHÈRE
IN
CARVED WOOD GILT.
c. 1730.

*Burlington-Devonshire
Collection.*

Masterpieces of the Great Architects : I.

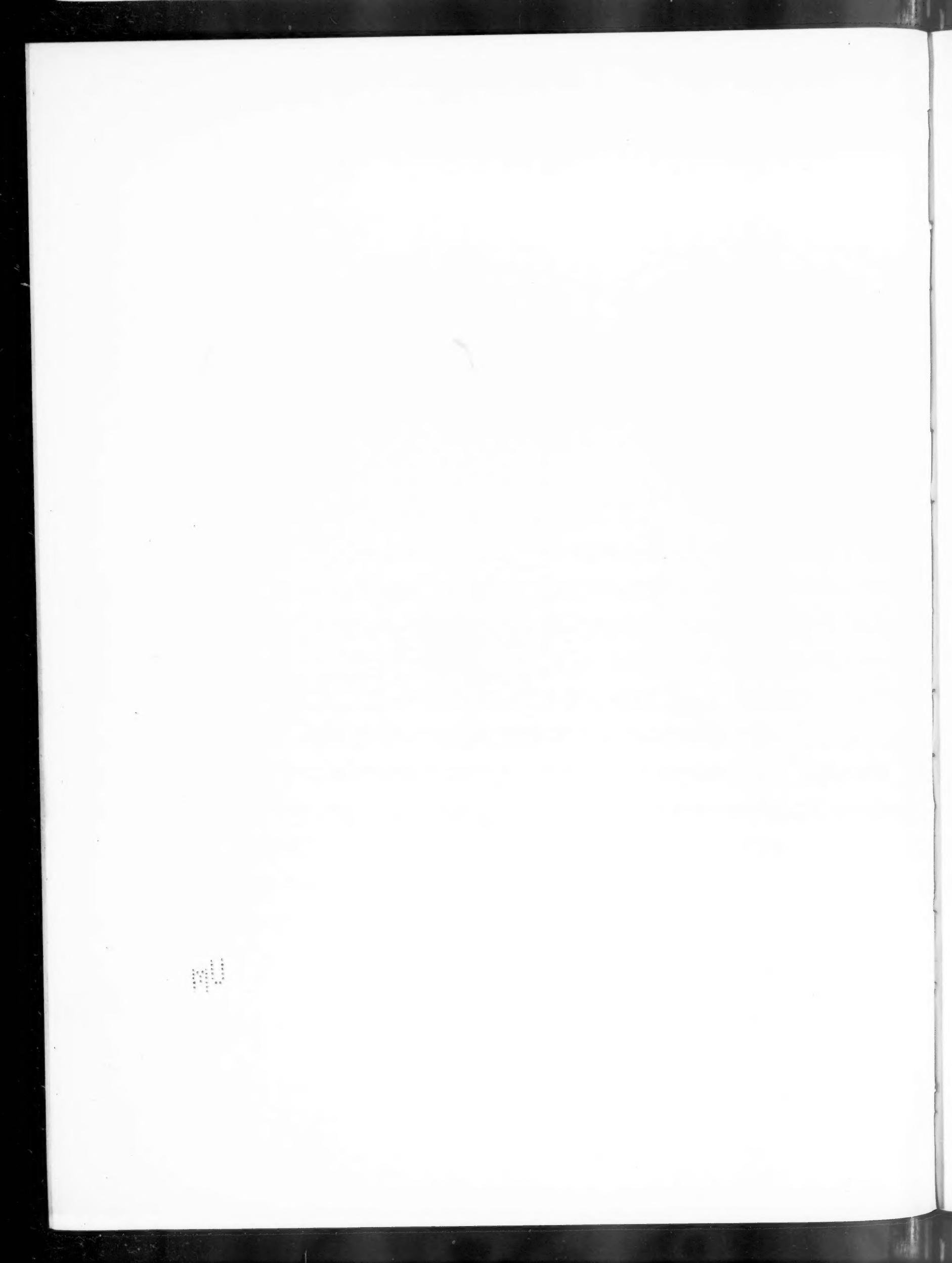


Plate V.

THE ORANGERY, KENSINGTON PALACE.

A vista in Kensington Gardens,

October 1920.



Masterpieces of the Great Architects : II.

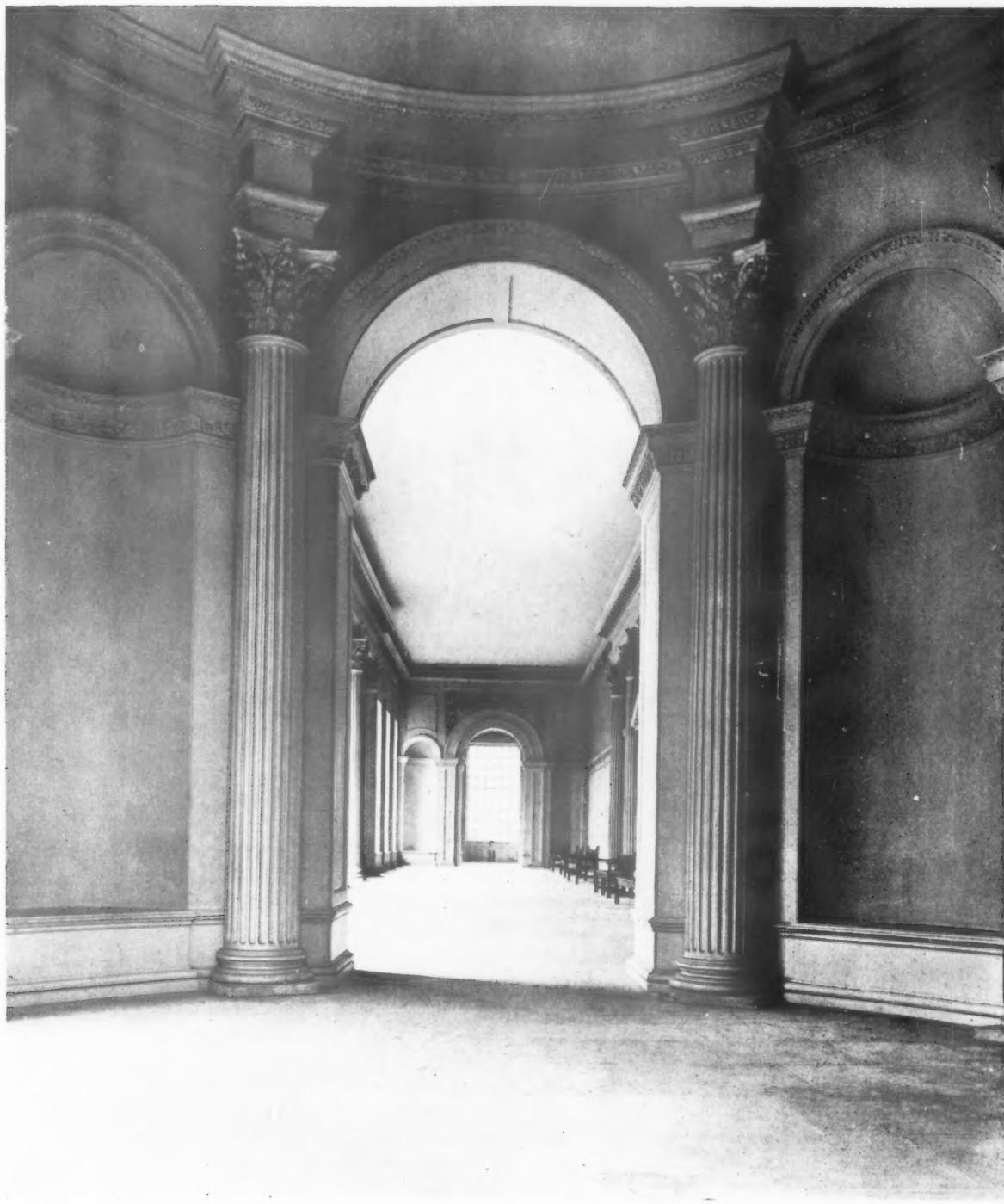


Plate VI.

October 1920.

A VISTA IN THE ORANGERY, KENSINGTON PALACE.

Sir Christopher Wren, Architect.

c. 1705.

Edwin Alfred Rickards.

ON Saturday, 28 August, Edwin Alfred Rickards, Fellow of the Royal Institute of British Architects, died at the age of forty-eight. He should then have been at the zenith of his power and prolific of masterly designs; but although his death came suddenly, he was known to be incurably ill—"a man broken by the wars."

Nor is his premature death the only element in the tragedy. True, his achievement has been sufficient to mark him out as one of the half-dozen architects of his day for whom genius can be safely claimed; but, brilliant as his career undoubtedly was, one looks back upon it with the sad feeling that his great opportunity had yet to come. The prominent buildings with which his name is associated, fine in design as they undoubtedly are, the Wesleyan Central Hall at Westminster and the Third Church of Christ, Scientist, in Curzon Street, Mayfair, cannot be regarded as exactly appropriate to his peculiar gifts in the art of architectural embellishment. His temperament, sensitively artistic though it was, had in it a strong element of subjectivity, not to say waywardness. Before all things else he sought self-expression, and he would not, or could not, subdue his gift to the exigencies of "fitness." It was irrepressible. He did however hold it in check, with results that sometimes tend to tameness rather than to "suitability"—a word that, with respect to ornamental details, had no meaning for Rickards, with whom art was a religion, for which Baroque was as apt an expression as Gothic, and had the advantage of being more closely in touch with modern feeling. In him, fancy and feeling were happily and equitably blended; yet, as a discerning critic has said, "while admiring Gothic he could never be brought to appreciate the geometrical precision underlaying its statement of construction and its resultant light and shade, the truth being that he never understood its emotional aspect. This amazing young man, gifted with splendid confidence and the power to draw, sought the sun and the brightest flowers with the unerring instinct of the bee." He was a romanticist or he was nothing; and it may well be that he continually chafed under the restraints put upon his art by the formalities of architecture. He had been known to hint, indeed, that he could imagine a more congenial means of earning a livelihood. Yet we could believe that he would have become ecstatically happy in the profession that gathered him in when he was but fifteen years old, and could not know his

own mind—if at that age a boy can be said to have a mind—if at length it had fallen to his lot to design some great opera-house or theatre. If he had lived the opportunity would surely have come to him soon or late, and, revelling in it, he would have given us the finest building of its kind, with a façade lavishly enriched with the fine flowers of his fancy; and it would be crowned with a dome of the most perfect proportions; at its summit the most graceful figure of Mercury ever conceived as "new lighted on a heaven-kissing hill." Such visions must have been constantly with him, filling him with the pathetic delights known to Charles Lamb when he yielded his mind to the contemplation of "Dream Children." The pity of it! He was the one Englishman who was born to give us an opera-house—a theatre that would have redeemed us from the unredeemed charge that we cannot build joyously, and lo! he was doomed to waste his Baroque talent on the embellishment of a Wesleyan hall and a Christian Science church!

His fluency and freedom found more legitimate scope in the ornamental details of the Hull School of Art, and even the Cardiff City Hall and Law Courts and the Deptford Town Hall afforded him quite congenial tasks; while his adornment of Colnaghi and Obach's Art Galleries in New Bond Street reveal him as an untrammelled artist doing work that he enjoyed.

Rickards got much of his sweetness and strength, and nearly all his inspiration, from the Continent. In France and Italy, and in Vienna, he plied industriously his facile pencil, bringing home many sketches that reveal his delight in their subjects and his affinity for the typically

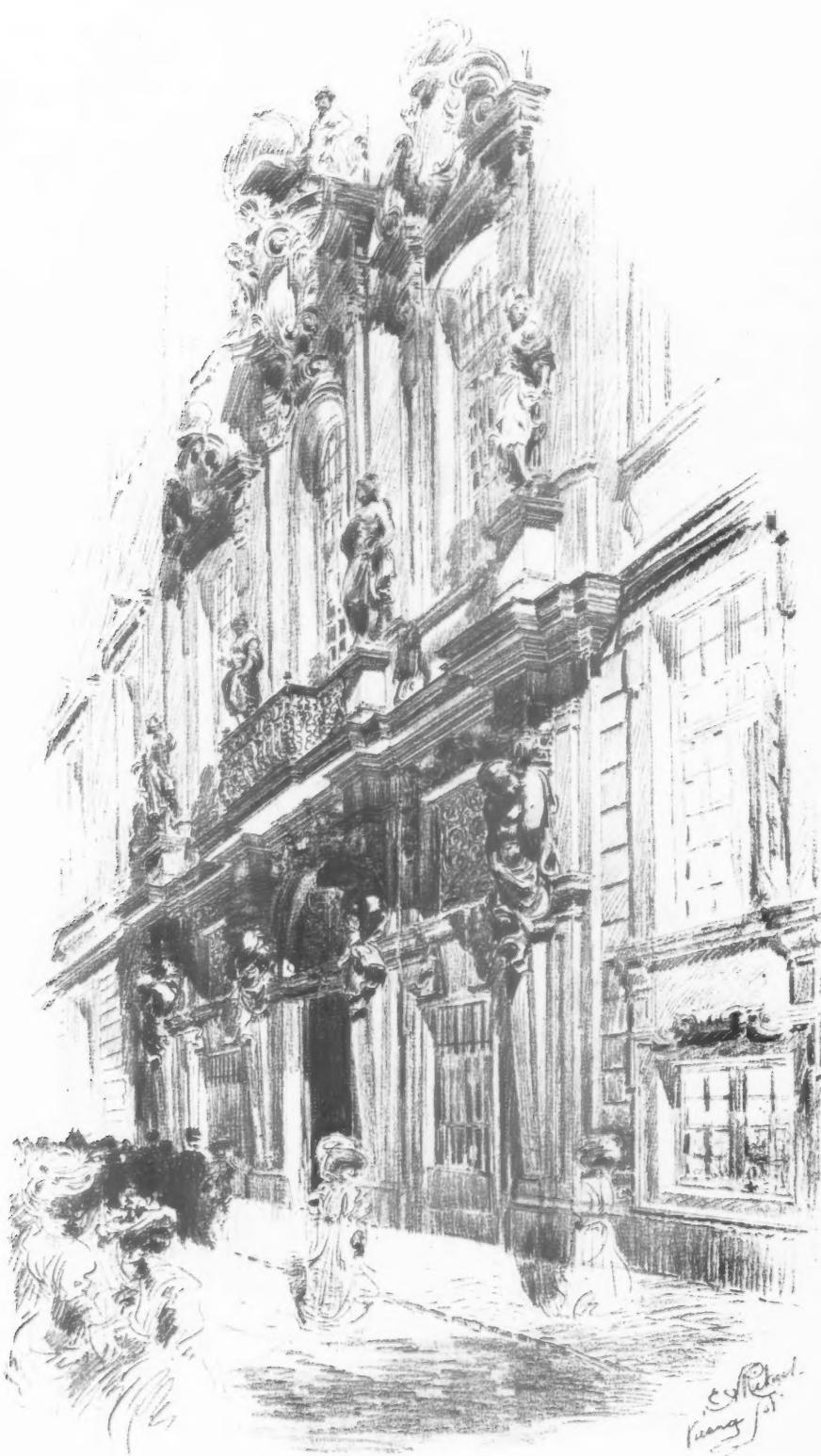
Continental rather than for the insular conception of art. It was this experience and this feeling that made him so valuable an influence on British architecture. He did much to redeem it from dullness, for which, however, he did not substitute gaudiness or frivolity. He held his exuberant fancy in leash.

When Mr. Rickards was deep in the Valley of the Shadow, it came to him as a gleam of sunshine to know that the strength and beauty of his work had been so widely recognized as to warrant a collection of his drawings. Having been privileged to see this collection, the writer is divided between keen admiration for work that unmistakably proclaims the hand of genius, and profound regret that he has not lived to see the book completed, and to hold it in his hand.



A SKETCH FOR A TOWER. BY E. A. RICKARDS.

(From the forthcoming volume of his collected drawings.)



STREET IN VIENNA. BY E. A. RICKARDS.

(From the forthcoming volume of his collected drawings.)

A War Memorial Museum for Regina, Saskatchewan.

Nobbs and Hyde, Architects.

MORE than any other class of structure, war memorials are apt to be of stereotyped design. Certainly the scope for variation seems, at first sight, rather strictly limited; in reality, the one rigid rule is that of decorum. That being obeyed, the artist has a perfectly free hand as to material, shape, and subject. Fear of transgressing against good taste cramps the artist's efforts, and in attempting to evolve an inoffensive design, he seeks some model that has passed this rigorous test. He is then very fortunate indeed if he succeeds in avoiding tameness and insipidity. These phenomena may be held to account for the many and feeble imitations of the Whitehall Cenotaph, which, as the last word in the grandeur of simplicity, has reverberated to the four corners of the earth. Nobody, we should imagine, regrets this wholesale imitation more than the author of the Whitehall Cenotaph, which too often is simply parodied. Frank replicas of the original would be preferable, though not more commendable. Were a monument the very perfection of good form and the acme of exquisite taste, its endless repetition must inevitably make one weary of it.

It is to the "newer" countries that one naturally looks for comparative freedom from state conventions and from over-worked—not to say worn-out—traditions in art as in every other department of human activity. In Regina (Saskatchewan), one of the newer cities in the North-West of Canada, the notion

has been conceived of building a War Memorial Museum. Certainly this idea is not very original, nor, to some minds, is it wholly commendable, many persons holding that the exhibition of implements of war does not tend to the promotion of peace. Our chief concern, however, is with the building in which these fearsome relics are preserved. Can it be so designed as to fulfil this divided duty of housing the implements of horrid war and of commemorating the heroic dead? Possibly there is no incongruity between the two objects; but the rugged masonry with which the building is faced is more suggestive of the war museum than of the "memory of the men and women of Saskatchewan who served during the great war." Regarded purely as an architectural design, the elevation shown in the photographs would have been more restful if the stonework had been kept plain throughout; yet the gain in serenity would have been got at the cost of considerable loss of freshness and vigour—of character even. On the whole, then, considering that the building is not primarily a memorial to the fallen but a war museum (although we do not gather that the museum will contain nothing but warlike objects), the architects are, perhaps, justified of their rock-faced rustics; and one can forgive them the slight tendency to restlessness—the overcrowding of variety in so small a space, the over-anxiety to avoid monotony (faults that are conspicuous in the "Britannica fountain" which forms the end elevation, but from which the



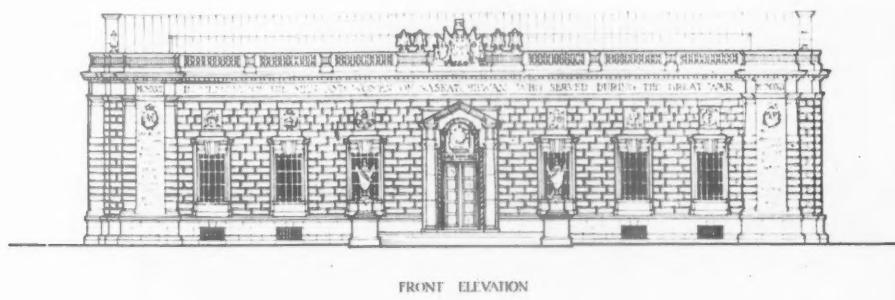
WAR MEMORIAL MUSEUM: MODEL SHOWING BRITANNICA FOUNTAIN.

WAR MEMORIAL MUSEUM, REGINA.

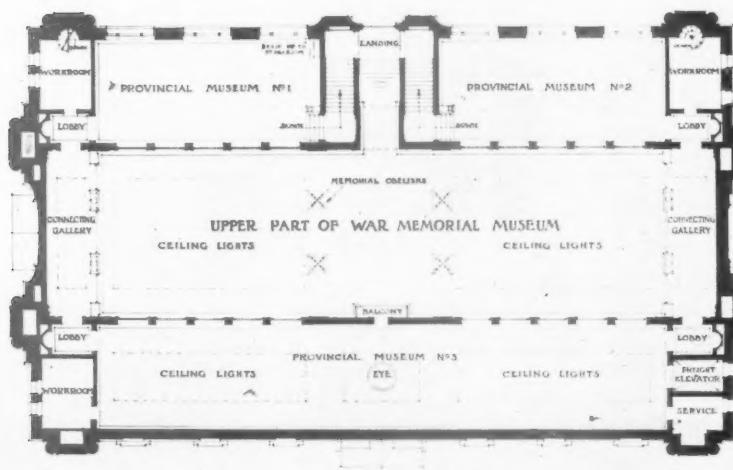
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front elevation is almost free)—for the sake of the just proportions they have observed. One would have preferred, however, that the central feature of the end elevation should have had a more unifying effect, and that the figure of Britannia should look less doll-like. As the photographs of the end elevation are taken from a model, modifications in the design are still possible. It is with this knowledge that these few critical comments have been made; to criticise where faults are

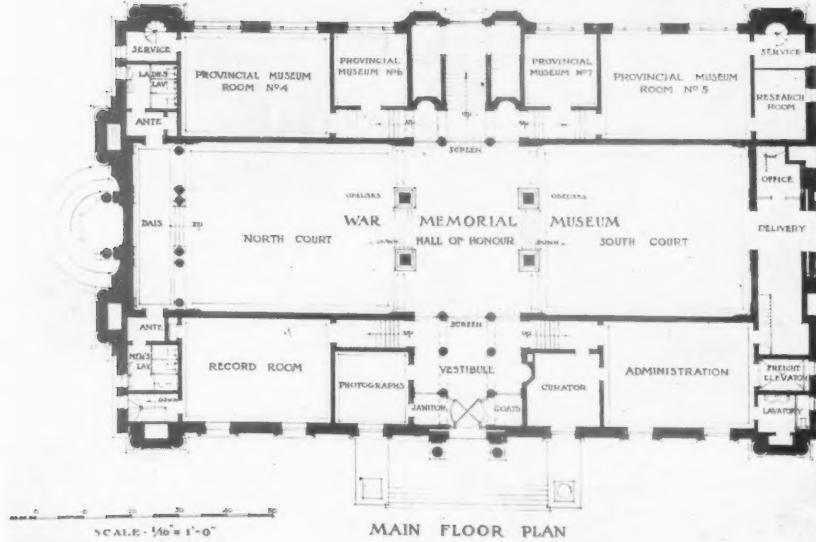
irremediable is an uncongenial and a rather futile exercise that in the present instance we are happily spared. Messrs. Nobbs and Hyde (Mr. Percy E. Nobbs, M.A., F.R.I.B.A., and Mr. George T. Hyde, B.Sc.), of Montreal, the architects, are at all events to be congratulated on the freshness and strength of their design. It is of good augury for the future of architecture in Canada that the work is being increasingly entrusted to scholarly architects.



FRONT ELEVATION



UPPER FLOOR PLAN



MAIN FLOOR PLAN

WAR MEMORIAL MUSEUM, REGINA, CANADA.

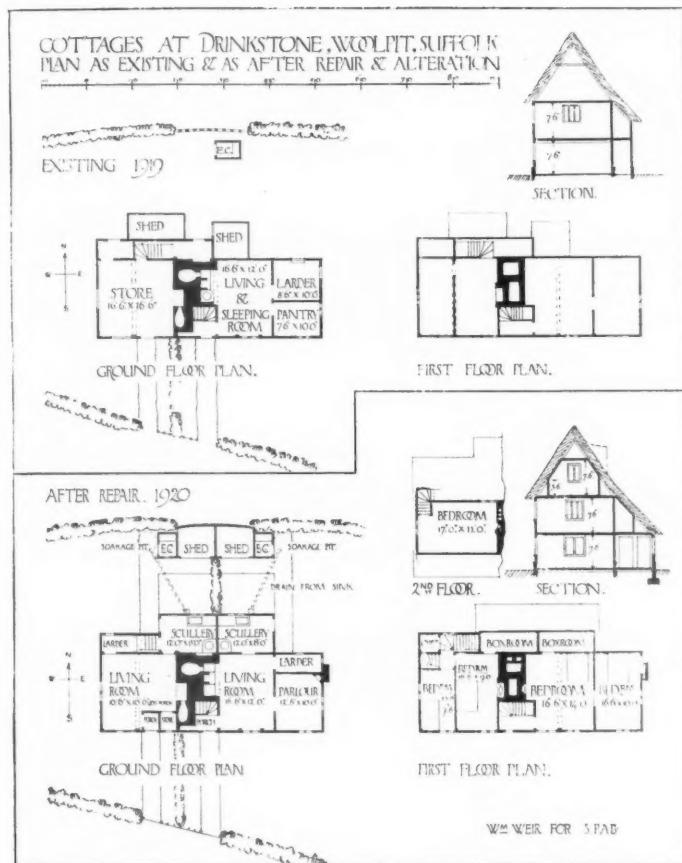
Nobbs and Hyde, Architects.

Publications.

Modernizing Old Cottages.

Always the annual reports of the Society for the Protection of Ancient Buildings are full of interest, and the forty-third report, now before us, is in this respect fully equal to any of its predecessors, if only in virtue of the characteristic address delivered by Mr. Gilbert Chesterton at the annual meeting of the Society. Mr. Chesterton's methods are so familiar that his announcement at the outset—"I have come to speak on a subject about which . . . I know absolutely and literally nothing whatever"—did not create a panic. No one walked out. "You may say," he continued, "that that argument applies to all the subjects upon which I speak, but I think I can honestly say I have specialized in ignorance on cottages. I am one of those persons who are so constituted that I am capable of losing my way in my own house. . . . I cannot claim to have any sort of relation to the very valuable labours and the purposes of this society; I feel rather like a subject of its explorations than an adviser of it. I feel, in fact, very much as if I were an ancient building myself, and one which I hope you will restore sympathetically. . . . I am in the position of the cottage described so admirably in this report: I am very much neglected, but there is no need to condemn me as dilapidated if any one will mend the roof and generally tidy me up. The materials are still sound for the most part, and require cleansing and whitewashing, and—I say this emphatically—I want carefully to be made good." The hearty laughter that punctuated this excellent fooling rebutted conclusively the slander that humour is a disqualification for membership of the Society. But what followed this funny preamble was a well-compacted mass of sterling common sense. It was probably the most brilliantly eloquent address ever delivered to the Society.

We note in the Introduction to the Report a passage that is worth quoting: "The following suggestion has been made as one by which this Society can help to encourage a good



(From the Report of the Society for the Protection of Ancient Buildings.)

tradition in building operations, particularly those concerned in repair. Estate agents or builders who wish to have their tradesmen trained in our methods are asked to communicate with the Secretary. He will try to arrange for these men to be employed under one of the building architects who work in conjunction with the Society. When it is impossible to spare a tradesman for even a short time, it is hoped that an exchange might be effected, one of our trained men taking the place of an estate hand for a time. There are so many things that can be learned in this way—for example, an estate bricklayer is often solely responsible for all local repairs, such as pointing, etc. If he has a knowledge of local methods and has not learned to despise them he will do well, but most disastrous results are noticed where this is not so." Excellent, but not aggressive enough. The Society would do effective work if it would approach the various building trade schools with an offer to provide special lectures on the repair of old buildings; and they had better be lantern lectures. We feel sure that the educational authorities



COTTAGES AT NUNNEY.

(From the Report of the Society for the Protection of Ancient Buildings.)

would welcome this useful and interesting addition to their curricula.

A very acceptable feature of the Society's annual report is the collection of illustrations it always contains. From those given in the current issue we reproduce two that relate to the preservation of cottages—a most important work during the present famine of small dwellings. The Society is willing to give detailed advice on bringing such old cottages up to the modern standard. The plan of the cottages at Drinkstone shows what can be done in this line, and the view of the cottages at Nunney is typical of multitudes of such buildings which it is possible and desirable to convert into good houses. Such conversion, as the secretary of the Society remarks, is an economical as well as an aesthetic proposition.

The Report from which these Illustrations are reproduced can be obtained, price 2s., from Mr. A. R. Powys, Secretary, 20 Buckingham Street, Adelphi, W.C.2.

The Great Fire of London.

It was a four days' fire that made London a commercial city. Before that it was largely monastic, in spite of the rigorous suppressions by Henry VIII, or at least it wore a monastic appearance which he could not wholly obliterate. Then the fire came, and the city that arose from the ruins had commerce for its dominant note, although Wren's churches stood up everywhere to testify that religion had not been entirely smothered.

Survivals of the great fire having been few in number, and very few of them having defied until now the ravages of time and the itch for change, it follows that the London of to-day has hardly any buildings, save the Abbey and a church or two, of earlier date than the seventeenth century.

It is surely worth while, then, to learn all we can about the effects of the Great Fire of 1666, because it not only destroyed the old London, but by consequence gave rise to the new. Strange indeed is it, therefore, that hitherto so stupendous an event has lacked its historian. Mr. Walter George Bell, F.R.A.S., who has now assumed that high office, and has fulfilled its functions very admirably, has spared no pains to produce a thoroughly trustworthy narrative, and the book embodying it is the more secure of its place among standard works from the ability of the writer to add to diligence of research much grace in the handling of his materials.

Nor are those materials such as Dr. Dryasdust was wont to bring forward, valuing them mainly for their musty smell. Mr. Bell adduces much interesting matter that assuredly Dryasdust would have passed over, not perceiving its relevancy to the issue; but of his array of picturesque—sometimes even picaresque, and often dramatically related—incidents and allusions, we could not wish one away, save perhaps the coarse observation of the Lord Mayor, Sir Thomas Bludworth, conveyed in a footnote on page 24, which might well be deleted from the future editions of this fine book that are sure to be in demand.

As an example of the excellent literary craftsmanship exhibited throughout the book, the following passage from the very first page will serve: (At three in the morning of Sunday, 1 September 1666, Samuel Pepys had been awakened by Jane his servant to tell him of a fire seen in the city): "So I rose," he writes, "and slipped on my night-gown, and went to her window, and thought it to be on the back-side of Mark Lane at the farthest; but being unused to such fires as followed, I

thought it far enough off; and so went to bed again, and to sleep." Having made this quotation from the diary of the eye-witness who has given us the most vivid narrative of the fire, Mr. Bell annotates it as follows: "The Great Fire, begun in Pudding Lane by London Bridge, had then less than two hours' growth. It seemed nothing. Could Pepys have known that no man would ever again see London as it was at that hour before dawn, doubtless he would have stayed longer; but he was little concerned by the spectacle of fire, with which the populace were unhappily familiar. From the upper window the city had spread out before him—a city of narrow streets and timber-framed houses massed closely together, losing all separate identity in the mystery of the deep shadows, and against the heavens a silhouette formed of innumerable roof-gables, carried upward at a hundred points by church spires and towers."

The London that then disappeared—that was reduced to ashes in four days—had on it the marks of mediævalism. As our author vividly recalls, Shakespeare had died no more than fifty years before, and the London destroyed in the Great Fire was the London that Shakespeare knew—that is, the London within the gates; for there had been much expansion in the outskirts. Within the walls, at the date of the Fire, "much would be seen to remind one of Elizabeth and Henry VIII; much too of Henry VI and the great era of church building and restoration in the fifteenth century, but nothing of Charles II, whose return to the throne had been too recent for his age to stamp its individuality upon the ancient city. The Commonwealth had added nothing of permanence to London; the square brick tower of All Hallows, Barking, by no means a bad example of this tasteless age, alone comes to mind. Nor had the reign of Charles I, shadowed at the outset by plague and marked by broken fortunes and civil strife, lent encouragement to civic development. Of the period of James I a good deal was standing in the liberties—of old time "the suburbs of London," and so-called in a thousand documents—but within the wall the newest buildings were chiefly Elizabethan, and a great part of the City dated back to times more remote. The streets followed the lines laid down centuries before, and were as tortuous and narrow as you may find them to-day in any continental town where mediævalism lingers."

Royalists returned after the rebellion to find their old city homes occupied by merchants, so they established themselves near the Court, or in Lincoln's Inn Fields or Covent Garden; and by 1666 London had extended some distance westward. Its buildings were, for the most part, small and undistinguished. They were huddled together most unhealthily, and generally the streets and lanes were mean and narrow. It was densely overcrowded, and noisome manufactures and noxious trades were carried on in its midst, provoking amenity-loving John Evelyn to write his "Fumifugium; or the Inconveniencie of the Aer and Smoak of London Dissipated." This pamphlet was warmly commended by the King, who asked Evelyn to prepare a bill for Parliament to enforce remedies. Evelyn was possibly the first active smoke-abatement reformer. Mr. Bell quotes his famous outburst: "It is this horrid smoke which obscures our churches and makes our palaces look old, which fouls our clothes and corrupts the waters, so that the very rain and refreshing dews which fall in the several seasons precipitate this impure vapour, which with its black and tenacious quality spots and contaminates whatever is exposed to it." Mr. Bell, piecing together materials derived from various sources, mostly but not always familiar, presents a tolerably complete and certainly most interesting mental picture of London as it was

on the eve of the Fire, and one's imagination of the scene is greatly helped by the illustrations that the author has introduced.

Pudding Lane, where the Fire broke out, comprised a line of tottering timber-built houses, the wood old and dry and coated with pitch. The projecting gables nearly met, obliterating all but a thread of sky, and shutting out the sunshine. Paved with cobbles, the lane was typically insanitary. Here stood the shop and home of one Farynor, the king's baker. "By his oven, between one and two o'clock on the morning of Sunday, the 2nd September, 1666, the flames broke out. The fact does not admit of doubt. Not all the wild accusations against Papists and Frenchmen of wilfully burning the City; . . . not Hubert's confession, upon which he was hanged, nor the disclaimers of the baker himself, affect the judgment that must result from a calm consideration of the evidence, that the Fire in its origin was due to carelessness, and was not criminal." Mr. Bell traces the course of the fire in rather minute detail; but the narrative, so far from being tedious, becomes occasionally dramatic and thrilling.

The author deals fully and faithfully with the contemporary and blackguardly attempts to turn the Fire to political account by fastening the guilt of it on innocent persons or parties. He shows what losses were incurred through the Fire, what remedial steps were taken or proposed by the Legislature, and how, at what cost, and by whom, London was rebuilt, Wren necessarily figuring very conspicuously in the account. At the end of the book the author appends many matters that, while they are properly separated from the text, are nevertheless often as entertaining as they are valuable; for example, the skit by the late Prebendary Jackson, of St. Paul's, proving that the Great Fire of London never happened! That it positively did happen, and that it entailed for all time the most tremendous consequences to the architect and town-planner, this fine book bears faithful witness. In this excellent monograph cause and consequence, origin and development, are so ably ascertained and expounded, that there cannot be the slightest hesitation in saying that Mr. Bell has produced a work of exceptional and permanent value on a subject of which the intense and manifold interest had unaccountably escaped attention until this masterly study of it was made.

"The Great Fire of London in 1666." By Walter George Bell, F.R.A.S. With Forty-one Illustrations, including Plans and Drawings, Reproductions of English and Foreign Prints, and Photographs. London: John Lane, the Bodley Head. New York: John Lane Company. Price £1 5s. net.

"Form Problems of the Gothic."

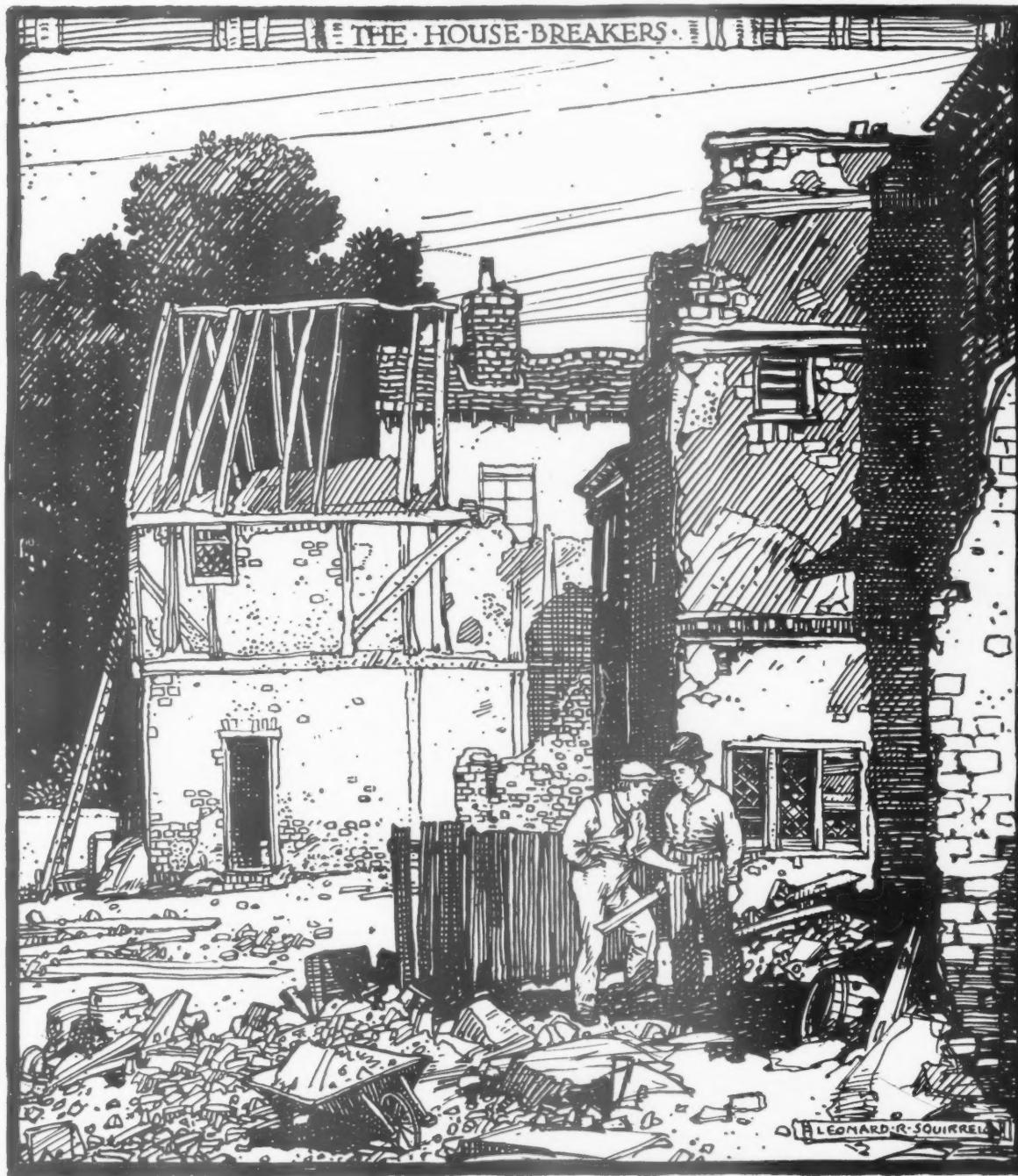
This is, we will suppose, a profoundly philosophical book. It is conceived in mysticism and born in fog. If the object is to confuse thought the author may be credited with an unqualified success. Whether the marvellously stodgy style reflects the bewilderment of the translator, or betrays the original sin of the author, is of no consequence. Between them they have evolved a jargon that could hardly be matched for clumsiness and obscurity. Here is a sample chosen at random: "To be sure, hypotheses are not synonymous with capricious fancies. Rather by hypotheses is meant in this connection only the ambitious experiments of the instinctive love of knowledge. Into the darkness of such facts as are no longer to be understood in terms of our own times this instinct has the power to press forward only by carefully constructing a diagram of possibilities with its chief points of orientation formed by poles

directly opposite ourselves. Since the instinct knows that all knowledge is but mediate—bound to the temporally limited ego—there is for it no possibility of broadening its capacity for historical knowledge except by broadening its ego." The author proceeds to develop his thesis in this way: "Now such an extension of the plane of knowledge is not possible in reality, but only through the expedient of an ideal auxiliary construction, which is plotted purely antithetically." And it appears that "Into the boundless space of history we build out from the firm standpoint of our positive ego an extended plane of knowledge by ideally doubling our ego through its opposite." We cannot pretend to a very firm grasp of the details of this specification; but it seems rather to indicate reinforced concrete construction on the cantilever system. And yet the next clause raises a doubt, for it states categorically, in perhaps the least turgid passage in the book, that "To summon an ideal auxiliary construction of this sort as a heuristic principle is the readiest way to overcome historical realism and its pretentious myopia." This proviso we must take on trust. We do not understand a single word of it; but we are very willing to accept the author as a profound authority on pretentious myopia—a disease that was very prevalent before the war and was almost invariably accompanied by sympathetic swelling of the head.

Occasionally, however, the author has a lucid interval. When he forsakes his muddy metaphysics, he becomes fairly intelligible and rather interesting. It is only fair that we should give an example—one out of several of his salutes to sanity. "If," he writes, "we look for the architectural member most peculiar to Classical architecture, the column presents itself at once. The thing that gives the column its expression is its roundness. This roundness immediately calls forth the illusion of organic vitality, firstly, because it directly recalls the roundness of those natural members that exercise a similar carrying function, especially the tree-trunk that carries the head, or the stalk that carries the blossom. We can look at nothing round without inwardly following out the process of the movement that created this roundness. We feel, as it were, the unconstrained security with which the centripetal forces concentrated in the middle, or in the axis, of the column hold in check and bring to rest the centrifugal forces. We feel the drama of this happy balance; feel the self-sufficiency of the column; feel the eternal melody swaying in the roundness; feel, above all, the calm produced by this perpetual self-enclosed movement"—feel that the author is having a rather bad relapse. That all this sentimental, pseudo-philosophical moonshine should have reached a third edition is as difficult to understand as the jargon in which it is written. We perceive somewhat dimly that the author has elaborated (or over-elaborated) some sort of thesis of the functions of the will (we beg his pardon, the "form-will") in art, and its effects on the evolution and relationship of the several styles of architecture, but to pluck out the heart of his mystery would be a tedious task and does not seem worth while.

Books that attempt to explain the obvious by enmeshing simplicity within a coil of words are the reverse of helpful. Gothic being a dead issue, all this sentimentalising about "form-will" and the rest of the quasi-Nietzschean twaddle, is sheer fatuity in an age when all our energies should be turned to practical account in repairing ravages for which misinterpretations of Nietzsche were largely responsible.

"Form Problems of the Gothic." By W. Worrieger. Authorized American Edition. For which the Translator has selected Illustrative Material, chiefly from American Collections. New York: G. E. Stechert & Co., 151-155 West 25th Street.



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Chronicle and Comment.

Salient Features of the Month's Architectural News.

Important New London Buildings.

New commercial offices, to be called Cary Buildings, are to be erected on the site of the hall of the Ironmongers' Company in Fenchurch Street, the hall having been pulled down in consequence of severe damage in an air raid; and new Government Offices are to be built between the Strand and Waterloo Bridge, opposite Somerset House.

The Leaning Tower of Pisa.

It has been declared that during the recent earthquake shocks in Italy many persons saw the leaning tower of Pisa "sway considerably, and then resume its normal slope of 14 ft. from the perpendicular." It may be so. When the earth rocks what is built on it rocks also; but examination of the tower shows that the inclination has not changed, and that, so far as can be seen, the tower has suffered no damage.

New Premises for Cox's Bank.

Much interest has been taken in the announcement that "Cox's" have decided to build new premises at the corner of Pall Mall and Waterloo Place. They are selling the freehold of their premises at Charing Cross, and both sites will be watched with much interest and some anxiety for architectural developments.

Honours for Mr. Ernest Newton.

The King of the Belgians has awarded to Mr. Ernest Newton, R.A., the Cross of Officer of the Order of the Crown, in recognition of the graceful and generous hospitality extended, both as President of the Royal Institute and privately, to Belgian refugee architects during Belgium's dark days.

A Composite War Memorial.

A war memorial chapel that has been built at Canning Town is rather of the character of a museum of interesting mementoes of the war. The bell that will call in the worshippers comes from Bruges; hinges for the big door have been brought from Ypres Cathedral, and its lock from Bapaume; while the hinges of a smaller door are from Dixmude, and its lock from Peronne; and one of the altar fittings is from Macedonia. We really cannot commend this rich exhibition of *spolia opima* as an example for imitation.

Church Study.

A correspondent of "The Daily Telegraph" makes the useful suggestion that it would be greatly appreciated if the rector or vicar of each parish were good enough to place a short history of his church either in the porch or in some place where it could be easily studied by those wishing to see the church. "In these days of rush," he writes, "the time of many of us is very limited for the study of architecture. We nevertheless appreciate the wonderful beauty of these churches, and it is with an unsatisfied feeling that we leave them, knowing that with only an elementary knowledge of architecture we are missing much of their intense interest. The various guide-books can naturally only give space to point out the chief

features." The incumbents of churches that are much visited on account of their architectural or historical interest have in countless instances anticipated this correspondent's request, but there are others to whom it may appeal effectually.

Lectures in the Museums.

We are glad to learn that the University of London Extension Lectures in the two great national museums will be resumed in the forthcoming session. At the British Museum Sir Banister Fletcher will commence a detailed study of the History of Architecture. The lectures will be illustrated with lantern slides, photographs, diagrams, and models, and will be held on Wednesday afternoons at 4.30, beginning 29 September. At the Victoria and Albert Museum Mr. Percival Gaskell will deliver a course on Florentine Art of the Renaissance on Thursday afternoons at 3 o'clock, beginning 30 September. The lectures of both courses will be illustrated by the exhibits in the national collections. These courses form part of the scheme of study for the University Diploma in the History of Art, which is designed for those interested in the historical study of art and desire to pursue the subject in a systematic manner, and for others such as art teachers and those employed in architects' offices.

The Work of E. A. Rickards.

Our readers are aware that a book showing a comprehensive collection of the architectural and other drawings of the late E. A. Rickards is in active preparation. It was, in fact, on the point of going to press when the lamented death of Mr. Rickards suddenly occurred. This sad event has suggested to the publishers the propriety of recasting the original scheme in view of the definitive character the book now assumes, the aim being to make it a worthy memorial of an artist of unique individuality. Some slight delay in the date of publication may therefore be anticipated; but it is hoped that the book will be ready by the end of October.

Rumours Around Chelsea.

Newspaper gossip speaks vaguely of threats to old Chelsea, especially to Cheyne Walk, the haunt of literary and artistic memories, and the embodiment of a unique architectural charm. Possibly the rumours are without foundation; but in any case the mellow walls of Cheyne Walk that sheltered the Carlyles and George Eliot, Whistler and Turner, and many another notability of the nineteenth century, will not be allowed to perish without public protest.

British Museum Acquisitions.

A fragment of the Parthenon frieze is among the acquisitions reported by the British Museum authorities. It has been presented by Mr. J. Dumville-Botterell, who rescued it from exposure on a rockery in Essex. The Museum has been further enriched by the presentation by Sir Arthur Evans of his late father's fine collection of Early British and other Celtic coins, and by the acquisition by purchase (with the aid of a special grant of £10,000 from the Treasury) of an important part of Sir Hermann Weber's magnificent collection of Greek coins.

The Value of Competition

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THE ARCHITECTURAL REVIEW.

Artists for the Cunard Building.

Some of America's leading artists have been engaged for the embellishment of the new Cunard building at New York, of which the designer is Mr. B. W. Morris, with Messrs. Carrère and Hastings as consulting architects. Ezra Winter will decorate the ceiling of the great hall with portrayal of four great voyages of discovery—those of Columbus, Ericson, Cabot, and Drake; Barry Faulkner will paint four great wall maps; and on the floor under the central dome a compass in coloured marbles will be encircled by a four-foot ring in low relief from the designs of John Gregory, who contributes other designs in low relief.

Honours for French Architects.

M. Henri-Paul Nénot and M. Charles-Louis Girault, who both are members of the Institute of France, have been nominated for promotion, "for services rendered during the war," to higher grades in the Legion of Honour. M. Nénot becomes "grand-officier," and M. Girault attains to the rank of commander. It will be remembered that M. Nénot was the R.I.B.A. Gold Medallist in 1917, and that M. Girault is similarly distinguished this year. M. Nénot is the architect of the Sorbonne, and M. Girault is architect to the Petit Palais. It is pleasant to see Royal Gold Medallists thus honoured in their own country; and, by the way, we do not hear very often of English architects receiving foreign decorations. Mr. Ernest Newton's cross from the King of the Belgians is, of course, fresh in the memory, but is not an architectural decoration:

and the President of the R.I.B.A., Mr. John W. Simpson, is, of course, a corresponding member of the Institute. There are also a few other English architects who have been similarly honoured by the French, and the distinctions they confer are highly esteemed and coveted.

Southwark Cathedral.

An urgent demand for the repair of Southwark Cathedral has arisen. The cost of the perpetual or periodical patching necessary to keep it from falling to absolute ruin must be a heavy drain on the resources of those responsible for the maintenance of the fabric, and thorough repair would be economical. Mr. Gwilt, the Editor of Fergusson, saved it from disaster a good many years ago, and it is rather a long while since Sir Arthur Blomfield performed a similar office for it. Both architects, however, were restricted in the matter of funds; and if this fine old Tudor church is to be preserved as a revered landmark for all who cross London Bridge, or who pass close to it in the train, a large sum of money must be laid out on repairs that are simply necessary to the safety of the church in which lie "the moral Gower" and poor young Edmund Shakespeare, the brother of William.

Architects' Fortunes.

Mr. Frank Matcham, architect of theatres, left estate of £86,389. Mr. Edmund Kirby, of Birkenhead and Liverpool, architect of many Roman Catholic churches, left £40,821.

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THE ARCHITECTURAL REVIEW

The Admiralty Arch.

It is gratifying to see that steps are being taken to free the Admiralty Arch from obstruction. The temporary premises that an insurance company were allowed to put up at the Cockspur Street corner of Trafalgar Square are in process of demolition, and when they are cleared away a new vista of the Mall will be seen from the Strand. This is a preliminary step towards carrying out a scheme prepared some seven years ago by a joint committee representing the Office of Works, the London County Council, and Westminster City Council, with Sir Reginald Blomfield as professional adviser. The scheme includes a curved treatment of frontages at Spring Gardens, and the erection of a colonnade to balance that at Drummond's Bank.

A Business and Social Convention.

Messrs. Robt. Ingham Clark & Co., Ltd., manufacturers of the "Britannia" brand varnishes and enamels, have just held their first post-war Convention of Representatives at West Ham Abbey. The chairman of the company, Mr. F. W. F. Clark, opened the proceedings with an address of welcome, in which he referred to the recent tour of the world which he had undertaken to gain first-hand information as to the conditions prevailing in the various branches and agencies of the company abroad. Mr. R. H. I. Clark gave an account of his journey via America to Honolulu, Fiji, New Zealand, Australia, whence he returned via Colombo, and he mentioned that in Auckland, New Zealand, he was shown a door which had been finished with Britannia brand varnishes twenty-seven

years before. It had not been touched since, but the varnish was as good as the day on which it was applied. After lunch the new factories in course of erection were inspected, and a tour of the works was made. In the laboratories practical demonstrations were given showing the care exercised in the selection of raw materials and in testing the finished products before dispatch. The efficiency of Britannia paint remover was demonstrated, nine coats of old paint being removed with one application after the material had been allowed to react for about twenty minutes. The second day of the Convention was devoted to a discussion of various problems connected with the sales organization. In the evening a dinner was followed by a concert provided by members of the works and office staff. The last day was devoted to questions relating to internal organization, and in the evening a banquet was held at Oddenio's, Regent Street, and a cinematograph exhibition illustrated the activities at the factories and in the offices at West Ham.

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23rd September, 1920.

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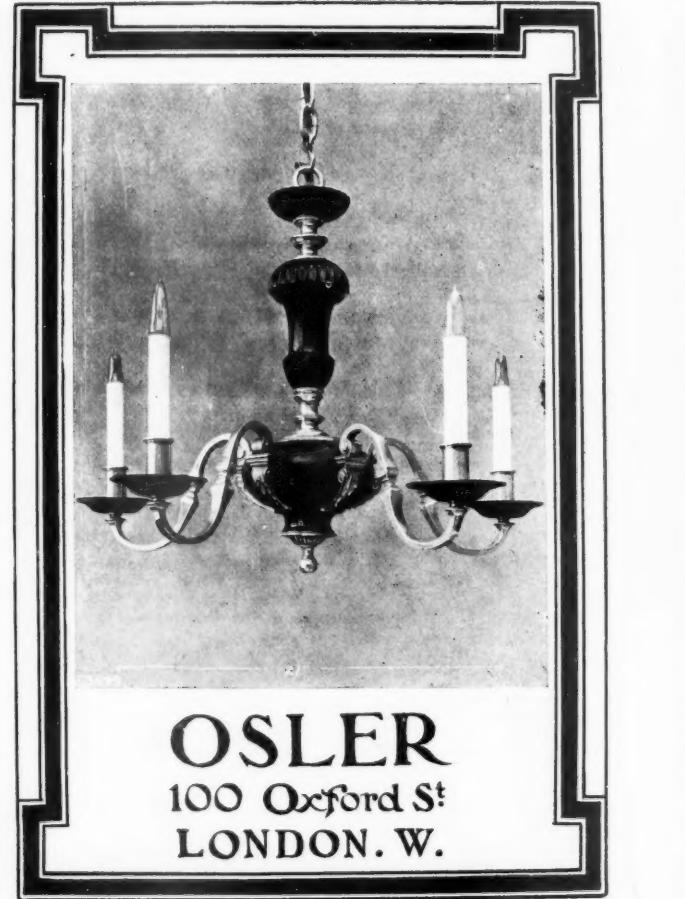
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